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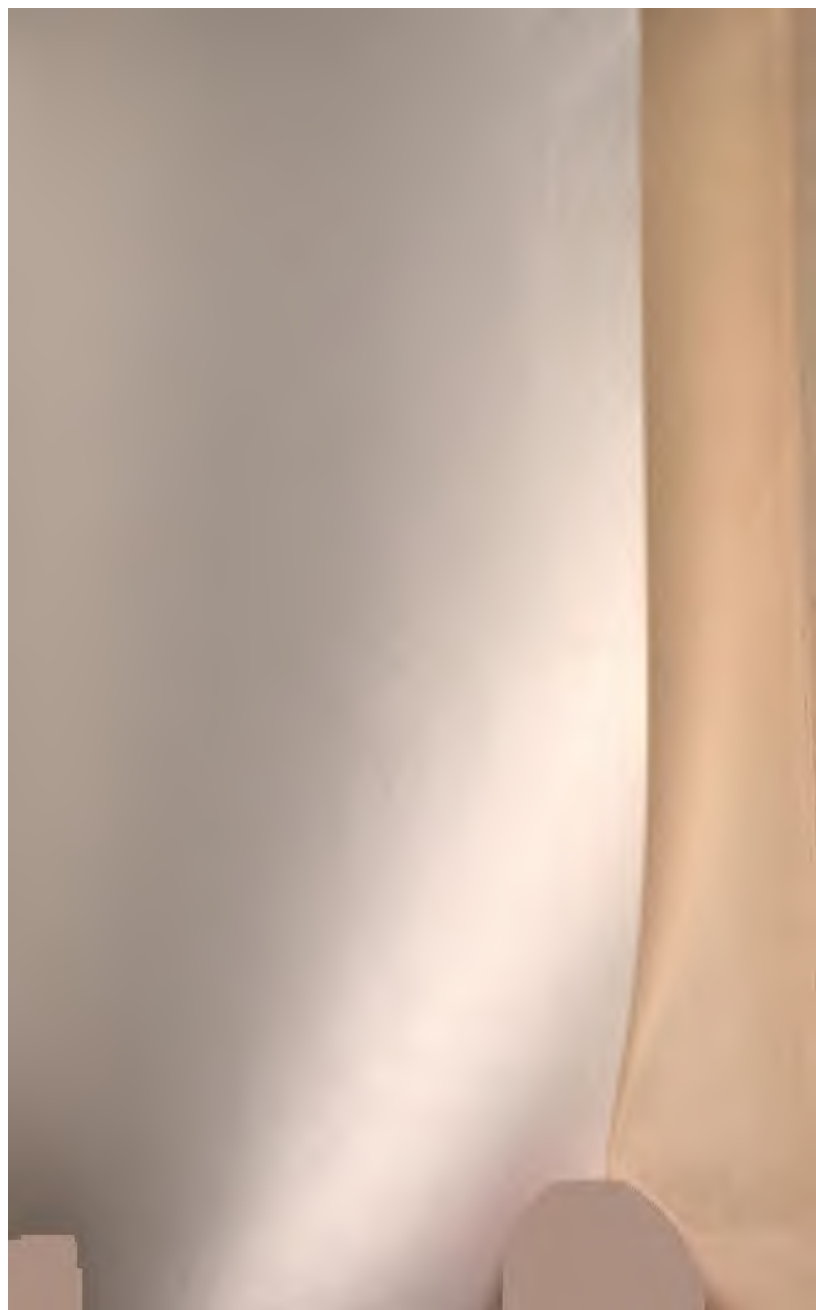
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Books on Egypt and Chaldæa

VOL. V.

ASSYRIAN LANGUAGE

PUBLISHERS' NOTE.

IN the year 1894 Dr. Wallis Budge prepared for Messrs. Kegan Paul, Trench, Trübner & Co. an elementary work on the Egyptian language, entitled "First Steps in Egyptian", and two years later the companion volume, "An Egyptian Reading Book", with transliterations of all the texts printed in it, and a full vocabulary. The success of these works proved that they had helped to satisfy a want long felt by students of the Egyptian language, and as a similar want existed among students of the languages written in the cuneiform character, Mr. L. W. King, of the British Museum, prepared, on the same lines as the two books mentioned above, an elementary work on the Assyrian and Babylonian languages ("First Steps in Assyrian"), which appeared in 1898. These works, however, dealt mainly with the philological branch of Egyptology and Assyriology, and it was impossible in the space allowed to explain much that needed explanation in the other branches of these subjects—that is to say, matters relating to the archæology, history, religion, etc., of the Egyptians, Assyrians, and Babylonians. In answer to the numerous requests which have been made, a series of short, popular handbooks, on the most important branches of Egyptology and Assyriology have been prepared, and it is hoped that these will serve as introductions to the larger works on these subjects. The present is the fifth volume of the series, and the succeeding volumes will be published at short intervals, and at moderate prices.

Books on Egypt and Chaldæa

ASSYRIAN LANGUAGE

EASY LESSONS

IN THE CUNEIFORM INSCRIPTIONS

BY

L. W. KING, M.A., F.S.A.

ASSISTANT IN THE DEPARTMENT OF EGYPTIAN AND ASSYRIAN ANTIQUITIES,
BRITISH MUSEUM

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PREFACE.

THIS little book is intended to form an easy introduction to the study of the cuneiform inscriptions. It contains a short description of the development of the cuneiform characters from picture-writing; it recounts the story of the gradual decipherment of the inscriptions, beginning with the accounts of early travellers to Persepolis, and it traces in detail the method by which Grotefend and Rawlinson obtained the clue to the reading of the inscriptions. A sketch is next given of the system of cuneiform writing and of the use of the characters as syllables and ideograms. The main facts of Assyrian grammar are enumerated in a series of short chapters, and the more important rules are illustrated by brief extracts from Babylonian and Assyrian texts; each extract is printed in cuneiform type and is accompanied by a transliteration and translation. In enumerating and discussing the various parts of speech the words are given throughout in cuneiform as well as in transliteration in order

to familiarize the reader with the forms under which he will meet them in the inscriptions. It should be remembered, however, that, as in Assyrian there are duplicate signs for many of the syllables, the same word may sometimes be written in several different ways; the forms here given are those which are of most frequent occurrence in the inscriptions.

The last two chapters contain a series of short extracts from historical documents together with transliterations and translations and a glossary; every verb is parsed in the footnotes to the texts and every form explained which might prove puzzling to the beginner. The chief object throughout has been to make the reader familiar with the most common signs and words and grammatical forms, so that, after reading through the extracts from texts here given, he will be in a position to attack the longer and more varied inscriptions in my "First Steps in Assyrian".

My thanks are due to Dr. Wallis Budge for many valuable suggestions during the preparation of the work.

L. W. KING.

LONDON,

June 17th, 1901.

CONTENTS.

CHAPTER	PAGE
I. CUNEIFORM WRITING	1
SUMERIAN "LINE" WRITING	3
EARLY PICTURE-SIGNS	5
DEVELOPMENT OF THE WEDGE	7
FORMATION OF THE CHARACTERS	12
CLAY TABLETS	15
SPREAD OF CUNEIFORM WRITING	16
II. THE DECIPHERMENT OF THE INSCRIPTIONS	18
INSCRIPTIONS AT PERSEPOLIS	19
ACCOUNTS OF EARLY TRAVELLERS	20
GROTEFEND AND RAWLINSON	24
THE KEY TO THE DECIPHERMENT	27
THE BEHISTUN INSCRIPTION	32
PERSIAN, SUSIAN AND BABYLONIAN	41
THE EARLY DECIPHERERS	45
III. CUNEIFORM SIGNS AS SYLLABLES, IDEOGRAMS AND DETERMINATIVES	48
INVENTION OF PHONETIC WRITING	49
SIMPLE AND COMPOUND SYLLABLES	54
LONG AND SHORT VOWELS	59
IDEOGRAMS AND DETERMINATIVES	60
PHONETIC COMPLEMENTS	65
SYSTEM OF TRANSLITERATION	66

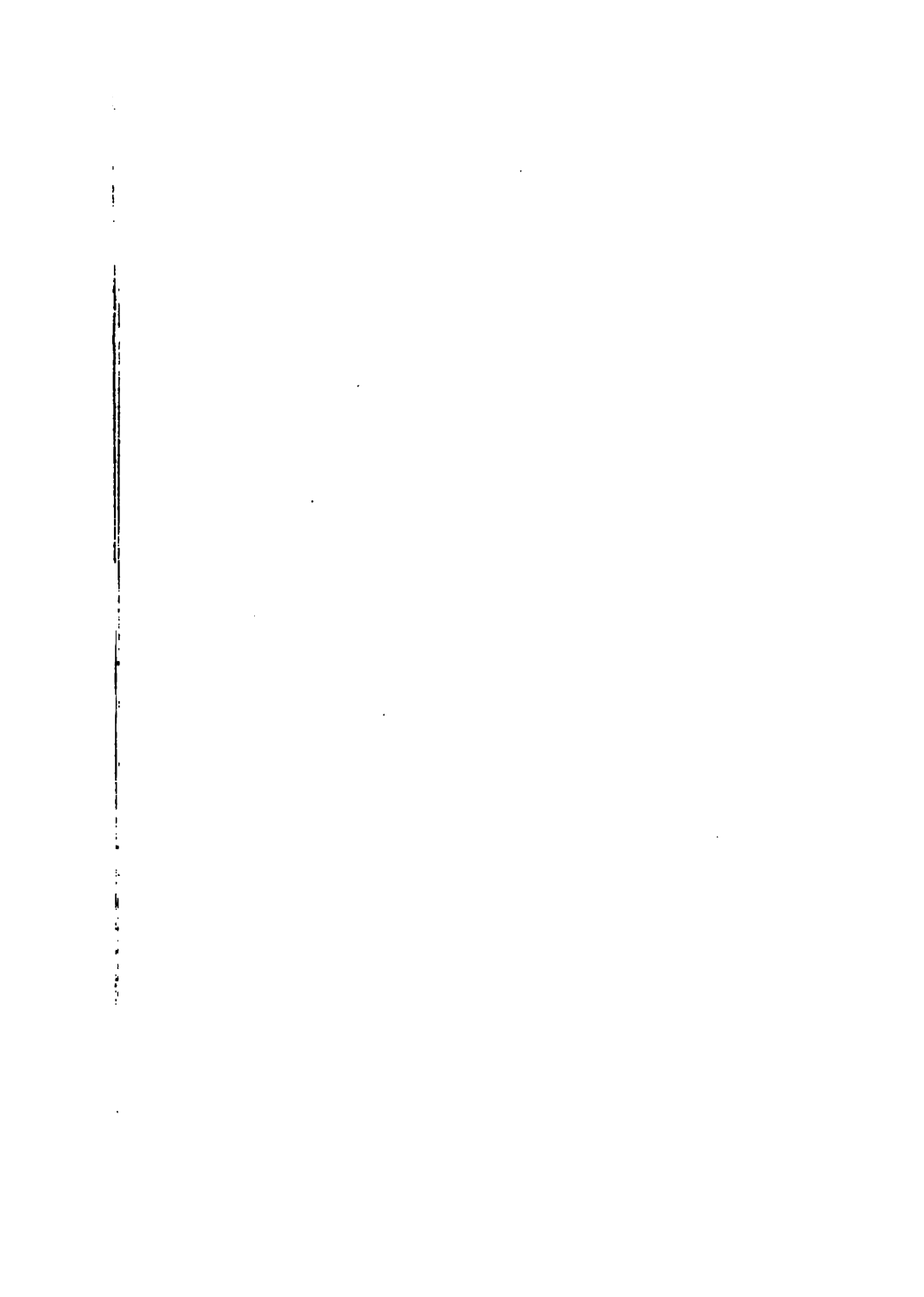
XIV

CONTENTS.

CHAPTER	PAGE
IV. A SELECTION OF CUNEIFORM SIGNS WITH THEIR SYLLABIC AND IDEOGRAPHIC VALUES	70
V. PRONOUNS AND PRONOMINAL SUFFIXES	102
VI. SUBSTANTIVES AND ADJECTIVES	112
VII. PARTICLES, ADVERBS, PREPOSITIONS AND CONJUNCTIONS	123
VIII. VERBS	132
IX. TEXTS WITH INTERLINEAR transliteration AND TRANSLATION	145
1. THE GENEALOGY OF TIGLATH-PILESER I	146
2. THE TITLES OF SARGON II	150
3. THE REVOLT OF TIRHAKAH, KING OF EGYPT, AGAINST ASHUR-BANI-PAL	153
4. THE REBUILDING OF BABYLON BY NEBUCHAD-NEZZAR II	162
X. EXTRACTS FOR READING	169
1. THE FIRST CAMPAIGN OF ASHUR-NASIR-PAL	170
2. SHALMANESER II AND HIS IMAGE ON MT. AMANUS	176
3. THE CONQUEST OF BABYLON BY SENNACHERIB IN HIS FIRST CAMPAIGN	180
4. ESARHADDON AND THE GODS OF ADUMU	186
5. PRAYER OF NEBUCHADNEZZAR II TO MARDUK UPON HIS ACCESSION TO THE THRONE	190
6. THE FINDING OF THE FOUNDATION-STONE OF NARAM-SIN BY NABONIDUS	194
GLOSSARY	205

LIST OF ILLUSTRATIONS.

	PAGE
Comparative Table, illustrating the development of the cuneiform characters from the early picture-signs ...	4
Specimens of cuneiform writing upon clay: I. Inscription of E-annadu, about B. C. 4500. II. Extract from the "Synchronous History", about B. C. 650	9
List of picture-signs drawn up by an Assyrian scribe about B. C. 650	13
Inscriptions of Darius and Xerxes cut in the rock at Mount Elwend near Hamadan	25
The Rock of Behistun with the great inscription of Darius	35



CHAPTER I.

CUNEIFORM WRITING.

THE Babylonians and Assyrians employed a system of writing to which the term **Cuneiform**¹ has been applied from the fact that the characters they used consist of numbers of wedges arranged in various combinations. Through the long course of the history of these two nations cuneiform writing was employed without interruption alike for monumental purposes, public records, literary compositions, letters, and for legal and commercial documents. If the king wished to hand down to posterity an account of his own prowess, or of the extent of his dominions, he engraved his record in cuneiform characters upon stone stelae or along the walls of his palace; and it was in cuneiform characters that the humblest merchant jotted down his accounts on tablets or rough lumps of clay. It was natural that the forms of these characters should vary somewhat in the different periods

¹ From the Latin *cuneus*, "a wedge".

during which they were employed by the Babylonians and Assyrians, but the chief characteristic of their component parts, *i. e.*, their wedge-shape, from which the writing takes its name, was never dropped; the characters did not cease to be groups of wedges until this method of writing ceased to be employed.

























































Such a system of writing by means of wedges is very different in appearance from that employed by the ancient Egyptians. The Hieroglyphics, or picture-signs, by means of which the early Egyptians expressed their ideas, were used by their descendants for a period of more than four thousand years, and their modifications in Hieratic and Demotic, which were employed in the later periods by the Egyptian scribes when writing on papyrus, can be traced back to the Hieroglyphics or picture characters out of which they were evolved.¹ A comparison of the Babylonian system of writing with that in vogue in Egypt suggests the question: How did it come about that the Babylonians and Assyrians used characters composed of groups of wedges, instead of employing picture-signs like their contemporaries who dwelt in the valley of the Nile?

To answer this question it is necessary to go back to a period when the Babylonian and Assyrian races known to history were not yet in existence; and when another and an earlier race of men, who came

¹ See Budge, *Easy Lessons in Egyptian Hieroglyphics*, Chap. I.

of a different stock, were dwelling on the banks of the Tigris and the Euphrates. The system of cuneiform writing which the Babylonians and Assyrians employed was not of their own invention, but was an inheritance bequeathed to them by these earlier dwellers in the land to whom the name of SUMERIANS is generally given; and in order to understand correctly the origin of cuneiform writing it is necessary to examine the inscriptions which the Sumerians have left us. During the last twenty years excavations have been carried on in Southern Babylonia which have brought to light thousands of Sumerian inscriptions dating from the period between 4500 and 2500 B. C. The great majority of these are written in cuneiform, or wedge-shaped characters, very similar to those employed by the Babylonians and Assyrians, but the earliest among them are not written in cuneiform, but in "line" characters, *i. e.*, the signs employed in these early inscriptions do not consist of groups of *wedges* but of groups of *lines*, and a careful examination of them proves that the Babylonian system of writing was in reality very similar to that in use among the Egyptians. Each had a PICTORIAL origin. In many of the line characters it is still possible to trace pictures of the natural objects which they were intended to represent.

On the following page is printed a comparative table which illustrates the development of the cuneiform characters from the early picture-signs. In the

Meaning		Outline Character, B. C. 4500	Archaic Cuneiform, B. C. 2500	Assyrian, B. C. 700	Late Babylonian, B. C. 500
1.	The sun				
2.	God, heaven				
3.	Mountain				
4.	Man				
5.	Ox				
6.	Fish				
7.	Heart				
8.	Hand				
9.	Hand and arm				
10.	Foot				
11.	Grain				
12.	Piece of wood				
13.	Net				
14.	Enclosure				


first column of the table the name of the object is given which the sign is intended to represent; in the second column is the pictorial form of the character under which it is found in the earliest Sumerian inscriptions which have been recovered; and in the remaining three columns are given the forms which the characters assume during the later periods of history when the line has given place to the wedge. A period of at least four thousand years separates the earliest from the latest forms of the characters here given.


The sign for the sun among the early Sumerians was a circle representing the solar disc,¹ which can still be recognized in the rough lozenge of the early line-writing; the Assyrian and late-Babylonian form of the character bears little resemblance to a circle, but its development can be traced through the archaic form of the character given in the second column of the table. The second character, representing a star with eight rays, or according to some, the heavens divided into eight equal portions, was employed as the sign for "heaven" and for "god".² If some of the picture signs be turned half round and be looked at from the right hand side, their resemblance to the objects they were intended to represent becomes more apparent, a fact which may


¹ Similar to the Egyptian ☉.


² Compare the use of the five-rayed star in Egyptian, *e. g.*, ★★, *neteru*, "gods".


perhaps indicate that the signs were originally written in a perpendicular and not horizontal direction, as in Chinese. This is particularly the case with Nos. 3, 4, 5, 6, 10 and 11, which represent respectively three peaks of a mountain chain,¹ a rough outline of the head and body of a man, the head and horns of an ox seen from the front,² a fish,³ a foot,⁴ and an ear of corn.⁵ Of the remaining signs No. 7 represents the heart,⁶ No. 8 the open hand,⁷ No. 9 the hand and arm,⁸ No. 12 a piece of wood,⁹ No. 13 a net, and No. 14 an enclosure.¹⁰ If the groups of wedges which represent the Assyrian and late Babylonian forms of the various characters be looked at by themselves, their pictorial origin could hardly be suspected, but when compared with the archaic and outline forms which correspond to them it is


¹ Compare the Egyptian .


² The Egyptian sign  is very similar, though the head of the ox is not seen directly from the front.


³ Compare the Egyptian .


⁴ Compare the Egyptian .


⁵ Compare the Egyptian .

⁶ The Egyptian sign  possibly represents the windpipe with the heart attached.

⁷ Compare the Egyptian .

⁸ Compare the Egyptian .

⁹ The sign  in Egyptian, which represents a hewn block, is similarly employed for stone.

¹⁰ Compare the Egyptian , a house-enclosure.

not difficult to trace the different stages of their development.

It now remains to enquire why the line gave place to the wedge in the composition of the signs. The Egyptians did not discard the pictorial form of their characters during the whole course of their history; why then should the Babylonians have done so? The reason for this difference in the development of the two systems of writing is to be traced partly to the difference in temperament between the two peoples, but chiefly to the very different character of the writing materials which they were forced to employ. If we compare the writing of the early Egyptian with that of the early Sumerian we find that they present many very striking points of resemblance, for the former do not consist of the beautifully drawn or sculptured pictures of which the hieroglyphics of a later period are composed. The names of the earliest Egyptian kings, for instance, are written in very rough characters which are cut, scratched or painted on pieces of stone, ivory and wood, and many of them might well be compared to the outline characters of the early Sumerian rulers. But from this point onward the differences between the two systems of writing become more and more marked. The Egyptian at an early period adopted for his writing material a sort of paper which he made from the papyrus plant, and on which he wrote his characters with a reed, using ink made from

vegetable substances or coloured earths;¹ he could thus draw the picture forms of his characters with ease. The Sumerian also gave up using stone as his ordinary writing material, but he had no papyrus plant from which to make paper to take its place.² His land, however, yielded abundance of fine clay, and this he made to serve his purpose. From the clay he fashioned tablets, and, while they were still soft, he drew his characters upon them, afterwards setting the tablet to dry in the sun or baking it in an oven. At first he drew his pictures in rough outline upon the clay, as he had previously scratched them in rough outline upon stone. But he soon found that he could write far quicker upon the soft clay than he could upon the stone, and, instead of having to slowly scratch each line of a character, he could form a line by simply pressing the end of his four-sided stilus or writing implement into the clay. But when the stilus was so pressed into the clay, its end naturally went in a little deeper than the rest, and the impression it made was in the form

¹ See Budge, *op. cit.*, p. 6 f.

² It is true that in later times the papyrus plant flourished in certain parts of Babylonia (see Pliny, *Nat. Hist.*, Bk. XIII, ch. 22, ed. Valpy, vol. V, p. 2287) and that paper was made from it, but it is quite certain that its use was very restricted. It has often been said that the rolls held by the scribes depicted on the Assyrian monuments are made of papyrus, but this view is unsupported by the texts, and it is more probable that they were made of leather.







Specimens of caneiform writing upon clay: 1. Inscription of E-annadu, about B. C. 4500. [Brit. Mus., No. 85979.] II. Extract from the "Synchronous History", about B. C. 650. [Brit. Mus., K. 4401.]

of a wedge, ¶ or ►; hence the character, which was originally a rough outline picture of an object, became a group of wedges. Moreover, by the use of the wedge the writing acquired a regularity and a neatness which was absent from the outline characters. In the course of time the scribe shaped his stilus so as to make the wedge still more defined, and the characters were gradually simplified until in the majority of them it is impossible to trace the original picture forms from which they were developed.¹ In the inscriptions engraved upon stone during the later periods, the outline characters were also dropped, and the wedges were carefully sculptured in imitation of the forms assumed by the signs when written upon clay.

The great extent to which the characters were altered by the use of the wedge in their formation may be seen in the fact that the Assyrian scribes themselves did not know what objects many of the signs originally represented. The tradition of their pictorial origin still remained, but the lists which the scribes drew up of the pictures they supposed the signs to represent show that they had no certain knowledge on the subject, and were in some instances

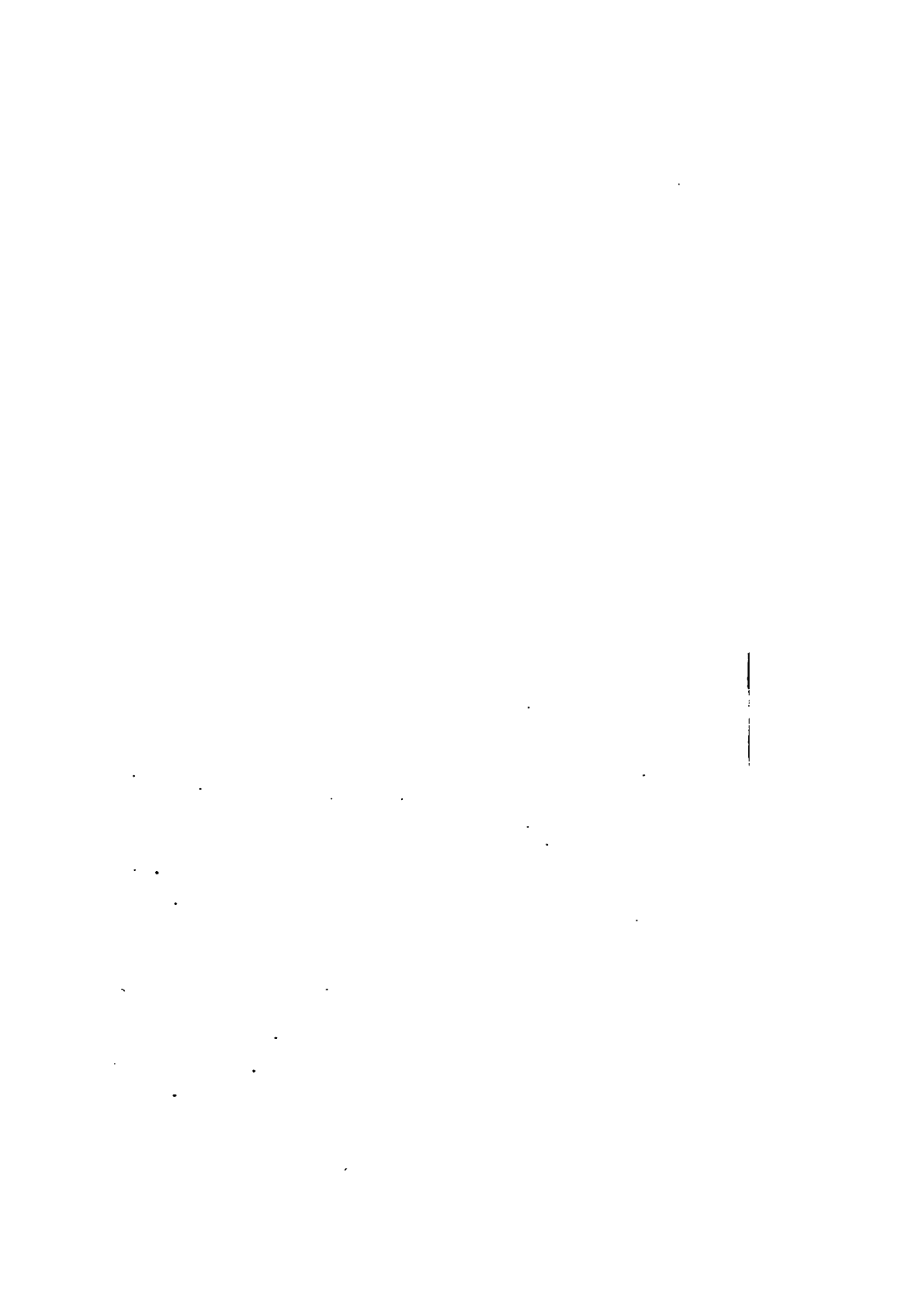
¹ On the plate on p. 9 two specimens of cuneiform writing upon clay are given, which illustrate the development of the wedge. In the first extract the characters are still half pictorial; in the second the wedge-shaped forms may be seen which they assumed at a later period.

merely making guesses. One of these tablets of picture characters is reproduced on the opposite plate. It will be seen that the tablet is inscribed with a series of double columns; on the right of each column is the cuneiform sign to be explained, and on the left the scribe has drawn a number of fantastic objects which he conjectured were the original picture-forms of the characters written opposite them.

The forms of the characters employed by the Babylonians and Assyrians consist of various combinations of the upright wedge , the horizontal wedge , and the diagonal wedge , which frequently interchanges with the sloping wedge . The characters are written from left to right, and the differences in the shapes of the wedges could be produced by slightly shifting the position of the stylus in the fingers during the process of writing. The clay tablets on which the inscriptions are written vary considerably in shape and size. From representations upon the Assyrian sculptures we know that when a scribe of the king had to make an inventory of the spoil taken from a captured city he would take a small tablet in his left hand, and holding his stylus in the other hand would jot down the different items of his list. It is probable that business documents and letters were also written in this way, for both these classes of documents are comparatively small and could be conveniently held on the palm of the hand. Literary and religious compositions, however,



List of picture-signs drawn up by an Assyrian scribe about B. C. 650. [Brit. Mus., K. 8590.]



are written on large tablets which frequently contain two or three columns of writing on each side. These were too large to be held on the hand, and when being inscribed were laid upon a board or other flat surface. One side was inscribed first, and the tablet was then turned over that the text might be continued on the other side; the tablet was then baked.¹ In the case of such tablets it is always easy to tell the obverse from the reverse, even when only a fragment of the tablet has been preserved; for the obverse is always flat while the reverse is slightly rounded. The reason for this difference in shape is not far to seek. The tablets were carefully made and are rather thicker in the centre than they are at the edge. The obverse is always flat because after being inscribed it was turned over upon the flat board on which it lay until it was baked; and, as the tablets are thicker in the centre than they are at the edge, the surface of the reverse, or side which was last inscribed, is naturally not flat but slightly convex. For votive and historical inscriptions use was frequently made of cones, prisms, and cylinders of clay in place of tablets.

¹ In order to allow the steam to escape from the damp clay during the process of baking, the scribe frequently impressed a number of holes in the surface of the tablet between the characters; the clay was thus prevented from being cracked or broken. Two such holes may be seen in the extract from the "Synchronous History" reproduced on p. 9.

The convenience of the system of cuneiform writing for countries in which fine clay was abundant is attested by the number of nations by whom it was adopted. We have already seen that the Babylonians, when they invaded Mesopotamia and conquered the Sumerian inhabitants of the country, adopted it for writing their own language, and the Assyrians carried it with them when they set out from Babylonia to colonize the upper valley of the Tigris. Recent excavations at Susa have proved that the Elamites to the east of Babylonia employed the system of cuneiform writing during the period of Sumerian supremacy in Babylonia, and there is evidence that the peoples dwelling around Lake Van to the north-east of Assyria adopted cuneiform characters for their inscriptions during the period of some of the earlier Assyrian kings. To the west the Babylonian culture and method of writing spread by degrees until in the fifteenth century B. C. cuneiform writing was the medium for official correspondence between the various towns and provinces on the Mediterranean coast.¹ The Babylonian tablets found

¹ A system of writing upon clay was also employed in Crete at about this period, where it was probably adopted in consequence of Babylonian influence. Last year Mr. Arthur Evans, in the course of excavations carried on at Kephala, the site of the city of Knossos, found some hundreds of inscribed clay tablets carefully stored in clay jars in the magazines of the Palace; see his paper in the *Archaeological Report of the Egypt Exploration Fund* (1899—1900), and H. R. Hall, *The Oldest Civilization of Greece*, pp. 140, 211 f.

at Tell el-Amarna in Upper Egypt prove, moreover, that the Egyptian kings at this period corresponded in cuneiform with the kings and princes of Western Asia, and, what is still more surprising, the despatches they sent to their local governors in Syria were also written in cuneiform. Nearly a thousand years later, when the second Babylonian Empire had passed away, we find cuneiform writing still holding its own in the lands bordering on the Euphrates valley. For the Achaemenian kings of Persia engraved their records in three languages, the Persian, the Susian and the Babylonian, all of which were expressed in cuneiform characters. Even after the Persian Empire fell cuneiform writing survived in Babylonia. In other words, the cuneiform system of writing was employed continuously in Mesopotamia from before B. C. 4500 to the beginning of the first century before Christ; and its use extended over a tract of land which was bounded on the north by Armenia, on the south by the Indian Ocean, on the East by Persia, and on the west by the Mediterranean Sea.

CHAPTER II.

THE DECIPHERMENT OF THE INSCRIPTIONS.

We have seen that the method of writing by means of cuneiform characters was employed during a period of more than four thousand years and that it had gradually spread over a considerable portion of Western Asia. It is the more extraordinary therefore that all knowledge of such a method of writing should have entirely disappeared within a few hundred years after the birth of Christ.¹ After the passing of the Assyrian, the Babylonian, and the Persian empires, and the destruction of the ancient cities and seats of learning in Mesopotamia, the knowledge of the Babylonian literature and language gradually died out. The ancient Sumerian records had been buried in the ruins of temples and palaces

¹ Though scattered references to the cuneiform inscriptions occur in the classical writers (*e. g.*, Herodotus, Bk. IV, ch. 87; Diodorus, Bk. II, ch. 13, ed. Dindorf, p. 90 f.), they have left us no detailed descriptions of cuneiform writing such as we possess of the Egyptian method of writing.

during the invasion of the Semites, and when the cities of the Babylonians and Assyrians were in their turn destroyed their literature suffered a like fate. All examples of cuneiform writing, however, had not been obliterated. There still remained upon rocks in Persia, and upon the ruined walls of the old Persian palaces, cuneiform inscriptions which had been engraved by the kings of Persia in the fifth century B. C.; and it was the interest which these inscriptions excited in the minds of modern travellers which eventually led to their decipherment, and to the excavations from which our subsequent knowledge of the cuneiform writing has been obtained.

The ruins of the ancient Persian city of Persepolis, which was captured and partly destroyed by Alexander the Great, presented until comparatively recent times the most striking examples of cuneiform writing which still remained above the surface of the ground.¹ Situated some forty miles to the north-east of Shiraz, the site of the city is easily accessible, and its colossal marble walls and terraces and the huge columns many of which still stand are such as to command admiration. The works of the Arab geographers contain descriptions of the ruins, and

¹ For an account of Persepolis and of the earlier literature in which the ruins are described, see Sir William Ouseley's *Travels in various countries of the East* (London, 1819—23), Vol. II, Chap. XI. The best illustrations and plans are those of Stolze in *Persepolis*, 2 Vols. (Berlin, 1882).

European travellers who visited the spot in the fourteenth and fifteenth centuries brought back with them accounts of the wonders they had seen there. It was not until the beginning of the seventeenth century, however, that the cuneiform inscriptions engraved upon the walls of Persepolis began to attract attention. A Portuguese, Antonio de Gouvea, who had visited the site while on a diplomatic mission to Persia, in 1611 published an account of his journey, and referred to the inscriptions which he had seen at Persepolis as being written in characters which none could understand, for they were not Persian, nor Arabic, nor Armenian, nor Hebrew, which, he adds, were the languages spoken in that part of the world;¹ and a few years later a Spaniard, Garcia de Sylva y Figueroa, made a reference to them in somewhat similar terms, describing the forms of the characters and their wonderfully plain and distinct appearance.² It was an Italian, however,

¹ See *Relaçam em que se tratam as guerras e grandes victorias que alcançou o grãde Rey da Persia Xá Abbas* (Lisbon, 1611), Chap. X, p. 32; French translation (Rouen, 1646), p. 81 f.

² "Litterae ipsae neque Chaldaee sunt, neque Hebraeae, neque Graecae, neque Arabae, neque demum nationis ullius, quam olim umquam extitisse, aut nunc existere compertum sit. Triquetrae sunt omnes, sed oblonge, formâ pyramidali, vel minuti obelisci, qualem ad oram posui." [Δ is here printed in the margin] "adeo ut nullâ re inter se discrepent, praeterquam positione ac situ; ita tamen conformatae, ut mirum in modum perspicuae sint ac distinctae"; see *De Rebus Persarum Epistola* (Antwerp, 1620), p. 9 f.

who was the first to undertake a detailed examination of the characters and to make the first practical suggestion with regard to their decipherment. Pietro della Valle in the account he has left of his travels discusses the signs he saw at Persepolis, and from their appearance he arrived at the conclusion that the inscriptions were to be read from left to right,¹ a view which, subsequently, proved to be correct.

Before the publication of Pietro della Valle's letters, an Englishman, Sir Thomas Herbert, made an

¹ Pietro della Valle describes the figures of a lion and other animals which are sculptured on the walls at Persepolis and then continues as follows: "Near the lion is a long inscription, which fills the whole space of the wall from the greatest height of these figures to the bottom; as, however, the characters are utterly unknown, no one has been able to tell the language in which they were written. All that I can say, is, that they are of prodigious size, not joined together to form a word, but separate like the Hebrew characters, and farther apart, which makes me conceive that each character is a distinct word. I have copied from among them five of those which most frequently occur, in the best manner I was able." After an examination of the wedges of which the characters are formed he says, "I am induced to believe they were read from left to right, after our manner, from the base being at the left, the point towards the right, and the point always being downwards." He modestly concludes: "These, however, are merely conjectures of mine, which possibly may be wrong." See *Viaggi di Pietro della Valle, La Persia, Parte Seconda* (Rome, 1658), p. 285 f., Letter XV, dated 21st October, 1621; English translation in Pinkerton's *Voyages and Travels* (London, 1811), Vol. 9, p. 104. The translation of the *Viaggi* made by G. Havers (London, 1665), and republished by the Hakluyt Society in 1892, does not include the Letters referring to the travels in Persia.

examination of the ruins at Persepolis, of which he published an account in the very entertaining volume of his "Travels", and he even hazarded a translation of a few characters of one of the inscriptions which he thought had some resemblance to "the Antick Greek".¹ In a subsequent edition of his work he somewhat modified this statement, remarking that the characters were quite unknown to him, but "well "worthy the scrutiny of some ingenious persons that "delight themselves in this dark and difficult Art or "exercise of decyphering".²

¹ *Some Yeares Travels into Divers Parts of Asia and Afrique* (Revised edition, London, 1638). On p. 145 f. he writes: "... wee noted above a dozen lynes of strange characters, very "faire and apparent to the eye, but so mysticall, so odly framed, "as no Hieroglyphick, no other deep conceit can be more difficultly fancied, more adverse to the intellect. These consisting "of Figures, obelisk, triangular, and pyramidall, yet in such "Simmetry and order as cannot well be called barbarous. Some "resemblance, I thought some words had of the Antick Greek, "shadowing out *Ahashuerus Theos*. And though it have small "concordance with the Hebrew, Greek, or Latine letter, yet "questionlesse to the Inventer it was well knowne; and peradventure may conceale some excellent matter, though to this "day wrapt up in the dim leafes of envious obscuritie." In some matters Herbert was not a very accurate observer; of the two colossal bulls, for instance, which flanked an entrance to the palace at Persepolis, he describes the one as "a monstrous great Elephant" and the other as "a Rhinoceros". It is interesting to note the various forms and positions assumed by these beasts in the illustrations to this and subsequent editions of the "Travels".

² *Travels* (3rd edition, London, 1665), p. 150.

From this period onward accounts of the inscriptions at Persepolis are more frequently met with in the writings of travellers, who, like Pietro della Valle, began to make copies of some of the characters which they saw. The first accurate drawings of the inscriptions, however, are those which were made by Niebuhr, who in 1765 spent nearly a month at Persepolis in making drawings and in taking measurements of the site.¹ The care with which he worked is evinced by the fact that he distinguished the three classes of cuneiform writing which are found at Persepolis (*i. e.*, the Persian, the Susian, and the Babylonian). His copies were extensively studied throughout Europe and they furnished the earliest successful investigators with the materials for the decipherment of the inscriptions.

Of the three kinds of writing which Niebuhr had distinguished it was natural that the Persian, which employed no more than forty signs, should be the first to attract the attention of the early decipherers. The discovery of a method by which the inscriptions might be deciphered was made by Grotefend, who gave an account of his system in a paper presented to the Göttingen Academy in 1802.² By comparing

¹ See Niebuhr's *Reisebeschreibung nach Arabien und andern umliegenden Ländern*, Vol. II (Copenhagen, 1778), pp. 119—163.

² Ninety-one years elapsed before this paper was printed, and it was not until 1893 that it appeared; see W. Meyer's paper "G. Fr. Grotefend's erste Nachricht von seiner Ent-

two of the inscriptions copied by Niebuhr¹ he succeeded in deciphering the names of Hystaspes, Darius and Xerxes. Subsequently he also made out the name of Cyrus, and he thus obtained correct values for about a third of the Persian alphabet. Grotefend, however, failed in his attempts at translating the rest of the inscriptions in which the names occurred.² Following up the clue which Grotefend had furnished, the investigation was taken up by others, among whom the names of Rask, Saint Martin, Burnouf and particularly that of Lassen may be mentioned; these scholars by a similar examination of other proper names succeeded in identifying other letters of the alphabet.³ Down to the year 1837, however, the actual contents of the inscriptions still remained unknown.

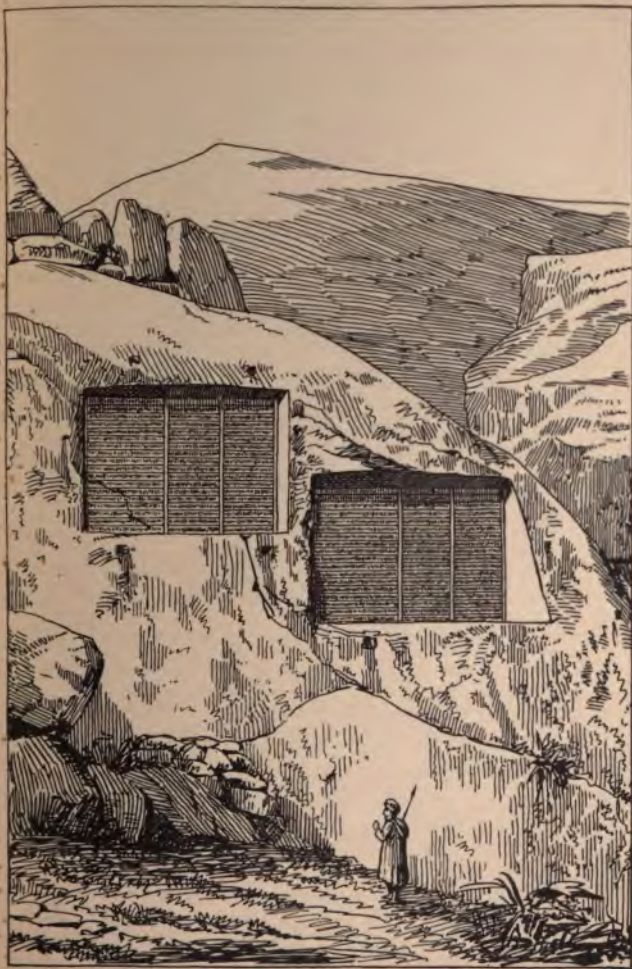
In the year 1835 the late Sir Henry C. Rawlinson, G. C. B., who was at that time stationed in Persia, began to work at the cuneiform inscriptions. He had not heard of the details of Grotefend's discovery,

zifferung der Keilschrift" in the *Nachrichten von der Königl. Gesellschaft der Wissenschaften . . . zu Göttingen*, 13 Sept., 1893.

¹ They are published in the *Reisebeschreibung*, Vol. II, Pl. XXIV, inscriptions B and G.

² For an account of Grotefend's method of decipherment, see the essay he contributed to Heeren's *Historical Researches* (English translation, Oxford, 1833), Vol. II, pp. 313 ff.

³ See the comparative table, compiled by Rawlinson, in Vol. X of the *Journal of the Royal Asiatic Society*, opposite p. 53.










Duplicate Inscriptions of Darius and Xerxes, kings of Persia, cut in the rock
at Mount Elwend near Hamadan.

and he therefore had to work out a system of decipherment for himself. The process employed by him was similar to that which Grotefend had followed, and may be briefly described. He selected two short inscriptions to work at, which are engraved on the face of the rock in a ravine of Mount Elwend near Hamadan. The inscriptions are cut in two niches side by side, and are nearly, but not quite, duplicates of one another. In the illustration on the preceding page it will be seen that each inscription consists of three columns of writing; of these the broad column to the left is written in the Persian cuneiform, the central column in the Susian cuneiform, and the column to the right in the Babylonian cuneiform. The inscriptions which Rawlinson first copied and analysed are those written in the broad columns to the left of each niche. The upper halves of these two inscriptions Rawlinson found to correspond with each other sign for sign, but in their lower halves he found certain groups of signs which did not correspond. In order to make clear the different steps in his process of decipherment the lower halves of the two inscriptions are printed on the following page.¹










¹ The portions of the inscriptions here reproduced are taken from Sir Henry Rawlinson's copies which are preserved in the British Museum.

and possibly those of their fathers. But the group of signs which occupies the second place in Inscriptions II, and which from its position seemed to represent the father of the man who set it up, occurs in the first place in Inscription I. This will be clear from the following transcriptions of the differing groups of signs:—

INSCRIPTION I.








a.       
D A R Y V U SH

i. e., Darius.








b.         
V I SH T A S P H Y

i. e., Hystaspes.

INSCRIPTION II.

c.       
KH SH Y A R SH A

i. e., Xerxes.

d.       
D A R Y V U SH

i. e., Darius.

Of these groups of signs it will be seen that the group *a*, which occupies the first place in Inscription I, is identical with the group *d*, which occupies the second place in Inscription II. Rawlinson

therefore inferred that the king, for whom Inscription I was set up, was the father of the king who set up Inscription II; and, if his reasoning was correct, it followed that the groups *b*, *a* and *c* gave the names of three Persian kings in consecutive order. It now only remained to try the names of some of the kings of the Achaemenian line and see if they would fit in with this hypothesis. The most famous of the Achaemenian kings were Hystaspes, who founded the dynasty, his son Darius, and his grandson Xerxes. On applying to these groups (*b*, *a* and *c*) of cuneiform signs, the forms of the names as known from Zend and Pehlevi (which were cognate dialects to the old Persian language), Rawlinson found that they fitted the groups of signs exactly, and he rightly concluded that he had hit upon the true identifications.

Such was the method by which both Grotefend and Rawlinson succeeded in finding the key to the interpretation of the inscriptions, but, while Grotefend, who lacked any knowledge of Zend or Pehlevi, did little more than discover the reading of these proper names, the clue in Rawlinson's hands was only the beginning of his work of decipherment. After his success with the inscriptions at Elwend he went to Behistun where he made copies and took paper impressions of the Persian sections of the great trilingual inscription which had been engraved upon the rocks there by the orders of Darius the Great.

The rock of Behistun is situated on the Western frontier of Media, on the high road from Babylon to the East. The rock rises abruptly from the plain to a height of some 1700 feet, and the caravan road passes beneath its almost precipitous face. Sir Robert Ker Porter, who visited the spot in the year 1818, describes his journey thither through "a region of naked rocks where projections from the mountains stood out in gigantic masses, assuming more broken and detached appearances than any I had remarked before". "As we rode on," he continues, "I observed one of these crested heights standing considerably higher than the others, and of a peculiarly shattered, and therefore pinnacled brow, as if it had first received the thunderbolt which had scathed its humbler brethren."¹ It was upon this rock that Darius Hystaspes engraved a record of his conquests which he intended should be an imperishable memorial of his fame.

When in B. C. 521 Darius succeeded to the throne of Persia, after the death of the Magian usurper who had personated Smerdis, he found the empire in a state of confusion, and he spent his early years in stamping out insurrections. Susiana revolted and was subdued; in Babylon a pretended son of Nabonidus sought to restore his country's independence which had fallen before the invasion of Cyrus in

¹ See *Travels in Georgia, Persia, Armenia, etc.*, Vol. II (London, 1822), p. 146.

B. C. 538. Media, Assyria and Armenia next joined in a confederation against him, and it was not until the third year of his reign that he succeeded in crushing the rebellion. Risings had also to be suppressed in Sagartia, Parthia, Hyrcania and Margiana. The most serious opposition to his authority Darius found in the rebellion headed by a second usurper who also took the name of Smerdis, and when this had been crushed, he turned once more to Babylon where disaffection had again made itself apparent. While he was marching to Babylon to the assistance of his general, news was brought him that the revolt had been suppressed. Rawlinson makes the very plausible suggestion, that after Darius had received news of the victory of his troops, he halted with his army on the high road to Babylon and at the sacred rock of Behistun returned thanks to his god Auramazda for the victory he had vouchsafed him over his foes.¹ This was in B. C. 516, the fifth year of his reign, and in that year he had the sculptures executed and the inscriptions engraved upon the rock of Behistun which to this day attest his fame.

In order to prepare a place for the inscriptions Darius had the inequalities of a portion of the rock hewn away and the surface smoothed; parts of the rock which were imperfect were removed and sound

¹ See *Journal of the Royal Asiatic Society*, Vol. X, p. 190.

stone was let in, embedded in molten lead, and so carefully was this done that the joins are nearly invisible. Darius aimed at making the record as permanent as possible, and in order to protect it from destruction or defacement he had it engraved high up on the face of the rock, some three hundred feet from the ground. After the inscriptions had been cut a coating of silicious varnish was laid on, in order to protect the surface from the weather; the varnish has proved for more enduring than the limestone on which it was laid, and in many places stands rigid and retains the shape of the characters when the stone beneath has been worn away by rain and frost.

The scene sculptured upon the rock represents Darius in triumph over his foes.¹ The king is sculptured with his foot upon the prostrate body of the Pseudo-Smerdis, the Magian usurper; and the eight bareheaded figures, who stand before him roped together by their necks and with their hands bound behind them, represent the impostors who led the different revolts in Susiana, Babylon, Media, Sagartia and Margiana. The last figure in the line, wearing a high cap, is the leader of a Scythian revolt whom Darius defeated while the sculptures were in progress of construction. In the field is the god Auramazda rising from the winged disc. Beneath and on either side of the sculptured scene Darius had a long in-

¹ See the illustration printed on the opposite page.



The Rock of Behistun in Persia, engraved with a scene representing Darius, king of Persia from B. C. 521 to B. C. 485, receiving the submission of the chiefs of the nations who had revolted, and with inscriptions in the Persian, Susian and Babylonian languages describing his wars and conquests.

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scription, recording his victories, set up in the three languages, Persian, Susian, and Babylonian.

European travellers who have passed through Behistun have been struck with wonder at this monument,¹ and, until the inscriptions were deciphered, many extraordinary theories were propounded with regard to the meaning of the sculptures. Thus Otter, who travelled in Persia in the eighteenth century, imagined that the figure of the god Auramazda upon the rock at Behistun was a heraldic device.² Gardanne visited Behistun in 1808, and he supposed the winged disc to be a cross and the figures beneath it the twelve apostles;³ and even Sir Robert Ker Porter thought that the figures represented the tribes of Israel in captivity.⁴ In the year 1836 Rawlinson began his work of deciphering the inscriptions.

¹ For references to the sculptures in the works of the earlier writers and travellers, see Hoeck's *Veteris Mediae et Persiae Monumenta* (Göttingen, 1818), pp. XIII ff., 138 ff.

² Speaking of the road which passes beneath the rock of Behistun, Otter says: "On a encore pratiqué un petit chemin sur sa face par où on monte, et l'on voit à une grande élévation douze figures d'hommes en relief taillées dans le roc, et surmontées d'une cotte-d'armes." See *Voyage en Turquie et en Perse* (Paris, 1748), Vol. I, p. 187.

³ "Plus loin", he says, "sur un rocher élevé, on voit une croix et les douze Apôtres sculptés." See *Journal d'un voyage dans la Turquie-d'Asie et la Perse* (Paris, 1809), p. 83.

⁴ The high cap, worn by the figure at the end of the row of captives, Porter thought was perhaps "an exaggerated representation of the mitre worn by the sacerdotal tribe of Levi". See *Travels*, pp. 159 ff.

To make a copy of the inscription was no easy matter, because, as we have already said, it was cut on the face of a nearly precipitous rock some three hundred feet above the ground. To engrave it Darius must have erected a huge scaffolding, and once this was removed there was no means of obtaining access to the sculptures. Diodorus, in speaking of the mountain of "Bagistan"¹ or Behistun, attributes the sculptures to Semiramis, who, he says, climbed the rock by laying the packs of her beasts one on top of the other, a story which shows that the true history of the monument was soon lost and that tales were invented to account for the existence of the sculpture. Its height from the ground preserved it from destruction, and, although many travellers have left descriptions of it, none of them succeeded in climbing the rock. Sir Robert Ker Porter climbed up some distance and made an accurate sketch of the sculptured figures, but he was too far away from them to copy the inscriptions. "To transcribe the whole "of the tablets", he remarks, "could I have drawn "myself up sufficiently high on the rock to be within "sight of them, would have occupied me more than "a month. At no time can it be attempted without "great personal risk."² The dangers of the rock, however, did not prevent Rawlinson from pursuing

¹ τὸ Βαγίστανον ὄρος; cf. Bk. II, ch. 13.

² See *Travels*, Vol. II, p. 158.

his investigations. In the years 1836 and 1837 he devoted all the time he could spare from his public duties to climbing the rock and making careful copies of the inscriptions. In the early summer of 1844 he again visited Behistun, and he at that time completed his copies of the Persian text and of the Susian version. The Babylonian text of the great inscription, however, he did not succeed in copying until 1847, for it is higher than the Persian text and is engraved upon an overhanging slab of rock. On this visit Rawlinson provided himself with ropes and ladders and a miscellaneous assortment of tackle. He sent a small and wiry Kurdish boy up a cleft in the rock with directions to drive pegs into holes in the rock at some distance above the Babylonian version of the inscription. The boy succeeded in driving in the pegs and in tying a loose rope from one to the other. Then using the rope as a swing he hung over the face of the rock and managed to take a "squeeze"¹ of the inscription.

During the first two years in which Rawlinson was copying and working at the inscription he made a careful analysis of the first two paragraphs of the Persian text, which record the titles and genealogy of Darius, and in the year 1837 he forwarded to the Royal Asiatic Society a translation of this part

¹ *I. e.*, an impression taken by means of a specially prepared paper, which is first wetted and then beaten into the characters of the inscription with a brush.

of the Behistun inscription. In working out his interpretation Rawlinson made considerable use of his knowledge of Zend, the ancient language of the Zend-Avesta, a work treating of the religion of Zoroaster which is still used by the Parsees. Zend and Pehlevi together enabled him to construct a skeleton of the Old Persian grammar; and the excellent result of his investigations was the *complete translation* of the Persian text of the Behistun inscription, which he published in 1847 together with a full grammatical commentary.¹ This monumental treatise has remained, practically, the standard work until the present time.

The importance of the decipherment of the Old Persian cuneiform inscriptions consists, not so much in the information obtained from the texts deciphered, as in the fact that it supplied the key to the reading of the Babylonian and Assyrian inscriptions. As soon as one of the three languages in which the various trilingual inscriptions were drawn up could be read, the decipherment of the second and third columns, which contain the Susian or "Seythic" and the Babylonian versions, was only a matter of time.

In order to illustrate the three classes of cuneiform writing and to show how the Susian and Babylonian

¹ His memoir is entitled *The Persian Cuneiform Inscription at Behistun*, and was published as Vol. X of the *Journal of the Royal Asiatic Society*.

3. | III> III V III -EII-
 4. | III> | III> I-III III -EII-
 5. | <E> >II >E-II I> >I | V ->E-
 -III<
 6. | W> ->E- >I > <- <I- E-II

III. BABYLONIAN VERSION.

1. II -I EI
 2. | EI< II -II< EII II >>-I<
 3. >E> EI- IIII
 4. >E> >E> I->>>
 5. E> | E>I E>I >>> E
 6. | II I< EI -I E> >II <I- >->

It will be noticed that in the Persian text the words are divided by the sloping wedge, \swarrow . Dividing the values of the separate signs by hyphens, the text may be transliterated as follows:—

(1.) a - da - m (2.) Da - a - ra - ya - va - u - sh
 I Darius,

(3.) kh-sh-a-ya-th-i-ya va-z-ra-ka (4.) kh-sh-a-ya-th-i-ya
 the king great, the king

kh-sh-a-ya-th-i-ya-a-na-a-m (5.) *V-i-sh-ta-a-s-pa-h-ya-a*
of kings, of Hystaspes

pu-u-trā (6.) *Ha-kha-a-ma-n-i-sh-i-ya*¹
the son, the Achaemenian.

In the Susian language the upright wedge, ¶, is used as a "determinative",² and is placed before proper names, names for classes of men such as "king", "son", the personal pronouns for the 1st and 2nd person and the relative. In the following transliteration of the Susian version (II) the sign is not represented by a special symbol:—



(1.) *u* (2.) *Ta-ri-ya-ma-u-sh* (3.) *zunkuk ir-sha-r-ra*
I Darius, the king great,
(4.) *zunkuk zunkuk-ip-ir-ra* (5.) *Mi-ish-ta-ash-pa*
the king of kings, of Hystaspes
sha-ak-ri (6.) *A-ak-ka-man-ni-sh-ya*
the son, the Achaemenian.

In the Susian version it will be seen that one of the signs is used for a whole word (*zunkuk*), others are used for syllables, and others for letters. Such a system of writing is more complicated than the Persian alphabetic system, and it employs a considerably larger number of characters; in all, one

¹ From this transliteration it will be seen that the Persian signs are not entirely alphabetic, inasmuch as a short vowel may be supplied after certain of the consonants.

² See below, chapter III.

hundred and eleven separate characters are used in the Susian inscriptions.

In the Babylonian version (III) the upright wedge, , is also employed as a determinative, but it is only placed before proper names; and the sign  (l. 4) is used to indicate that the word preceding it is in the plural. The following is a transliteration of this version:—

- | | | |
|---|-------------------------------|------------------------------|
| (1.) <i>a-na-ku</i> | (2.) <i>Da-a-ri-ia-a-mush</i> | (3.) <i>sharru</i> |
| I | Darius, | the king |
| <i>rabū(u)</i> | (4.) <i>shar sharrāni</i> | (5.) <i>mār Ush-ta-as-pa</i> |
| great, | the king of kings, | the son of Hystaspes, |
| (6.) <i>A-kha-ma-an-ni-ish-shi</i> ² | | |
| the Achaemenian. | | |

In the Babylonian method of writing it will be seen that none of the signs are employed for separate letters, but are used for syllables or for complete words. Of the three forms of writing in these trilingual inscriptions the Babylonian is the most complicated, not only from the number of the signs employed, but also from the polyphony of many of the characters.

The work of deciphering the Babylonian versions of the inscriptions was carried out by Rawlinson, Hincks, De Saulcy, Oppert, Fox Talbot, and other scholars, who obtained considerable help in their decipherment by comparing the Babylonian words

with kindred roots in Arabic, Syriac and Hebrew. Moreover, their interpretation of the Babylonian and Assyrian language was rendered more certain by a study of the Assyrian tablets and historical inscriptions which had meanwhile been excavated at Khorsabad, Nimrūd and Kouyunjik, the sites of the Assyrian cities of Dūr-Sharrukīn, Calah and Nineveh. The excavations which have been carried on since that time both in Assyria and Babylonia have yielded rich results, and a considerable portion of the literature and history of these two countries has now been recovered.

In conclusion it may be well to note that, although the results obtained by the decipherment of the cuneiform inscriptions are now accepted on all hands by competent judges, the earlier investigators experienced considerable difficulty in obtaining credence for their statements. Many able thinkers at first refused to acknowledge the possibility of recovering the meanings of inscriptions which had been written more than two thousand years ago, the clue meanwhile having been entirely lost, and there were not wanting those who openly branded the pioneer Assyriologists by the name of charlatans. At length, in the year 1857, with a view of deciding the credibility of the statements made by the decipherers, the Royal Asiatic Society devised a test which should settle the question authoritatively. A long and recently discovered cuneiform text was chosen (the

cylinder-inscription of Tiglath-Pileser I), and the decipherers were invited to prepare independent versions of the inscription without communicating with each other, "each version to be sent sealed to this Society, "in order to be subsequently submitted to a committee, who would compare the results". The challenge was accepted by Rawlinson, Hincks, Fox Talbot and Oppert, each of whom produced a translation and sent it to the Society. When the committee met the seals were broken by the Secretary of the Society and the several versions were compared. In May of that year, at the General Meeting of the Royal Asiatic Society, the President publicly stated the opinion he had formed after an examination of the four translations sent in. His decision is recorded in the annals of the Society¹ in the following words:—

"He [*i. e.*, the President] had made himself sufficiently acquainted with the several translations to "be satisfied that there was a very close agreement "with regard to the value of the characters, so that "the powers of the alphabet, if it might be so termed, "in which the inscription is written, may be regarded "as satisfactorily determined, whatever slight and "unfrequent modification may be hereafter found "necessary. It was somewhat different with respect "to the words, the meanings of very many of which

¹ See the *Proceedings of the Royal Asiatic Society*, 23rd May, 1857, p. X.

“were differently expressed ; yet at the same time,
“although individual terms were variously rendered,
“there was a remarkable concurrence as to the gen-
“eral meaning of each paragraph, showing that the
“translators were agreed as to the sense of a great
“proportion of the words and the construction of the
“sentences ; upon the whole, therefore, it appeared
“to him that a very considerable proportion of the
“vocabulary had been determined, and it might be
“confidently anticipated that the ability and persev-
“erance which had accomplished so much, would,
“eventually, leave little to be questioned.”

CHAPTER III.

CUNEIFORM SIGNS AS SYLLABLES, IDEOGRAMS, AND DETERMINATIVES.

It has already been stated in the first chapter that the system of cuneiform writing was in its origin pictorial; that is to say, the earliest forms of characters were pictures of different objects in nature. When the early ancestor of the Sumerians desired to record the fact that he possessed so many oxen, we may suppose that he took a fragment of stone and either scratched upon it pictures of the heads of oxen to the number he possessed, or he may have scratched a number of straight lines followed by the head of an ox. The rough picture of an ox's head served to convey to the beholder the *idea* of an ox; in other words it was an IDEOGRAM. When clay was adopted as a more convenient writing material than stone for the ordinary business of daily life, the forms of the characters gradually ceased to be pictures, and became mere groups of wedges, and

in the case of only a few signs is it now possible to trace the pictures from which they are descended.

But the change from outline pictures to mere groups of wedges was not the only one which cuneiform writing underwent. It will be obvious that a simple picture-writing, or the method of expression by means of ideograms, must from its nature be very limited in its powers. It can convey simple ideas concerning familiar objects, but to pass beyond these limits and to delineate abstract conceptions would be impossible. The most carefully drawn picture may be open to various interpretations, and, when the draughtsman's skill is only equal to scratching outlines on some hard material, it is clear that in order to be intelligible he must confine his record to the barest narrative of simple facts. But at a very early period the Sumerian scribe hit upon an expedient to get over this difficulty ; instead of using his pictures to represent *ideas*, he used them for *sounds*. Now each of his pictures, or signs, originally represented some object in nature and such objects had names ; his new expedient consisted in using his signs to express the *sounds* of their names only, without any reference whatsoever to their meanings. In other words he evolved from his ~~his~~ pictures, or ideograms, a system of PHONETIC WRITING, and by this means he was enabled to place on record any fact or idea which he could express in speech.

To illustrate the process by which a phonetic system of writing was evolved from a writing by means of pictures, we will take an example of one of the difficulties which may have beset the early Sumerian scribes. Let us go back to the time when the cuneiform characters were pictures and were simply used to represent the objects which they resembled. We may suppose that the Sumerian king of this period received an embassy from the king of a neighbouring country, who made proposals for an alliance. He would, naturally, desire to retain a record of the event, and would order his scribes to make the necessary entry in his archives concerning the arrival of the embassy. The Sumerian scribes by means of their picture-signs would be able to describe the arrival of the ambassadors and the presents which they brought with them, but, when they came to record the name of the foreign king who sent the embassy, they would be met with a difficulty. The only way in which they could record the name would be to choose the pictures of a number of objects, the words for which most closely resembled *in sound* the different syllables of the name. In some such way we may suppose that the Sumerian scribes came to use the characters for their sounds only, apart from their meanings.

The Babylonians and Assyrians adopted from the Sumerians their method of writing, and, although they modified it in some degree to suit the require-

ments of their own speech, they did not make any very great improvements in the system. The sounds which their signs represent are syllabic; that is to say they represent complete syllables, for, unlike the Persians¹ and the Egyptians,² the Assyrians did not make a further advance by inventing an alphabet. Moreover, although they recognized the advantages of a phonetic method of writing, they retained to a great extent the use of ideograms. Thus the same sign may be sometimes employed as an ideogram for a whole word, and at other times phonetically for a syllable. This mixture of ideographic and syllabic writing would at first sight seem to present considerable difficulties to the decipherer; for it might well be supposed that he would frequently be in doubt as to the way in which a particular character should be read. The Assyrians themselves, however, had two expedients for simplifying their system which will be described later on in this chapter, and, as a matter of fact, the interpretation of the majority of the signs is seldom ambiguous. But of this the reader will be able to judge for himself after a more detailed description of the Assyrian method of writing.

Although the Assyrians did not possess an alphabet it will be convenient, before we go further, to give a list of the Assyrian vowels and consonantal


¹ See above, p. 42 f.








² See Budge, *Easy Lessons in Egyptian Hieroglyphics*, pp. 30 ff.

sounds. The Assyrian language possesses four short vowels *a*, *e*, *i* and *u* ; four long vowels *ā*, *ē*, *ī* and *ū* ; and the two diphthongs *ai* and *ia*. The language also possesses eighteen consonantal sounds which are given in the following list ; they are arranged in the order of the Hebrew alphabet, the corresponding Hebrew characters being given within parentheses :—









	Consonantal sound	Hebrew equivalent	Remarks
1.	'	(א)	the soft breathing
2.	B	(ב)	
3.	G	(ג)	
4.	D	(ד)	
5.	Z	(ז)	
6.	H	(ח)	a guttural <i>ch</i>
7.	T	(ט)	a harder dental than No. 18
8.	K	(כ)	
9.	L	(ל)	
10.	M	(מ)	
11.	N	(נ)	
12.	S	(ס)	
13.	P	(פ)	
14.	Ş	(צ)	pronounced as <i>ts</i>
15.	Ḳ	(ק)	a guttural <i>k</i> ¹
16.	R	(ר)	
17.	Š	(ש)	pronounced as <i>sh</i>
18.	T	(ת)	

¹ Frequently not distinguished from No. 8 by the Assyrians ; pronounced by the Babylonians as *g*.











In the sign  the Assyrians possessed a character for indicating the breathing (see the above list, No. 1), but it is very rarely used; and with this exception they did not possess separate signs for the consonantal sounds. They had a syllabary, not an alphabet, at their disposal, and, if they wished to write out a word phonetically, they had of necessity to write it in syllables. This will be clear if we take examples of a few Assyrian phrases written phonetically. Thus the phrase *madatušu amḥur*, "I received his tribute", could be written phonetically by the Assyrians as

		-		-				-		-	
ma	da	-	tu	-	šu		am	-	hu	-	ur
tribute			his			I received.					

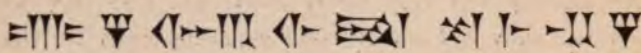
Or the phrase *ittišun amdahis*, "I fought with them", could be written

	-		-		-				-		-		-	
it	-	ti	-	šu	-	un		am	-	da	-	hi	-	is
with				them				I fought.						

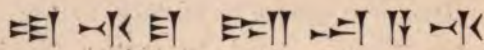
Or the phrase *ša lā iknušu ana nīria*, "who had not submitted to my yoke", could be written

	-		-		-		-				-		-		-		-	
ša	la	ik	-	nu	-	šu		a	-	na	-	ni	-	ri	-	ia		
who	not	had submitted			to			yoke			my.							

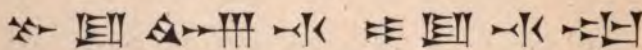
Or the phrase *ušaršid temenša*, "I laid its foundation", could be written


 u - ša - ar - ši - id te - me - en - ša
 I laid foundation its.

Or the phrase *attima rabati*, "thou (f.) art great", could be written



 at - ti - ma ra - ba - a - ti
 thou art great.


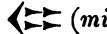
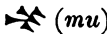
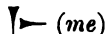



Or the phrase *puluhti ilūtika*, "the fear of thy divinity", could be written


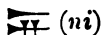
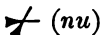




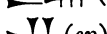

 pu - lu - uh - ti i - lu - ti - ka
 the fear of divinity thy.



In the above examples it will be noticed that each of the syllables employed consists of a vowel or a diphthong by itself, or else of one vowel and one consonant. Such syllables are termed **simple syllables**. The following is a list of vowels, and of simple syllables which begin or end with the various consonantal sounds in Assyrian. They are here arranged alphabetically in the order explained above on p. 52.


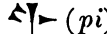
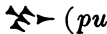
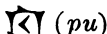

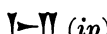

Vowels	{	$\overline{\text{V}}\text{V}$ (a)	$\overline{\text{V}}\text{V}$ (i)	V (u)
			$\overline{\text{V}}\text{V}$ (e)	$\overline{\text{V}}\text{V}\text{V}$ (u)
Diph- thongs	{	$\overline{\text{V}}\text{V}\text{V}$ (ai)	$\overline{\text{V}}\text{V}\text{V}$ (ia)	
			$\overline{\text{V}}\text{V}$ (ia)	
B	{	VV (ba)	VV (bi)	VV (bu)
			VV (be)	
	{	$\overline{\text{V}}\text{V}$ (ab)	VV (ib)	$\overline{\text{V}}\text{V}$ (ub)
G	{	$\overline{\text{V}}\text{V}\text{V}$ (ga)	VVV (gi)	VV (gu)
		VV (ag)	VV (ig)	$\overline{\text{V}}\text{V}\text{V}$ (ug)
D	{	$\overline{\text{V}}\text{V}\text{V}$ (da)	VVV (di)	$\overline{\text{V}}\text{V}$ (du)
		$\overline{\text{V}}\text{V}$ (ad)	$\overline{\text{V}}\text{V}\text{V}$ (id)	VV (ud)
Z	{	$\overline{\text{V}}\text{V}$ (za)	VVV (zi)	VVV (zu)
		$\overline{\text{V}}\text{V}\text{V}$ (az)	$\overline{\text{V}}\text{V}$ (iz)	VVV (uz)
H	{	$\overline{\text{V}}\text{V}$ (ha)	VV (hi)	VV (hu)
		VVV (ah)	VVV (ih)	VVV (uh)
T	{	$\overline{\text{V}}\text{V}\text{V}$ (ta)	VVV (ti)	$\overline{\text{V}}\text{V}$ (tu)
			VV (ti)	
	{		$\overline{\text{V}}\text{V}\text{V}$ (te)	
	{	$\overline{\text{V}}\text{V}$ (at)	$\overline{\text{V}}\text{V}\text{V}$ (it)	VV (ut)
K	{	VVV (ka)	VVV (ki)	$\overline{\text{V}}\text{V}$ (ku)
		VV (ak)	VV (ik)	$\overline{\text{V}}\text{V}\text{V}$ (uk)



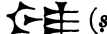
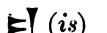



L	{	 (<i>la</i>)	 (<i>li</i>)	 (<i>lu</i>)
		 (<i>al</i>)	 (<i>il</i>)	 (<i>ul</i>)
		 (<i>el</i>)		






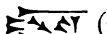
M	{	 (<i>ma</i>)	 (<i>mi</i>)	 (<i>mu</i>)
			 (<i>me</i>)	
		 (<i>am</i>)	 (<i>im</i>)	 (<i>um</i>)




























N	{	 (<i>na</i>)	 (<i>ni</i>)	 (<i>nu</i>)
			 (<i>ne</i>)	
		 (<i>an</i>)	 (<i>in</i>)	 (<i>un</i>)
			 (<i>en</i>)	

S	{	 (<i>sa</i>)	 (<i>si</i>)	 (<i>su</i>)
			 (<i>se</i>)	
		 (<i>as</i>)	 (<i>is</i>)	 (<i>us</i>)

P	{	 (<i>pa</i>)	 (<i>pi</i>)	 (<i>pu</i>)
				 (<i>pu</i>)
		 (<i>ap</i>)	 (<i>ip</i>)	 (<i>up</i>)

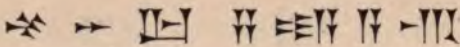
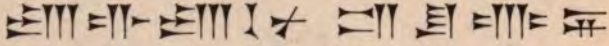
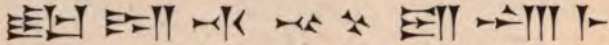
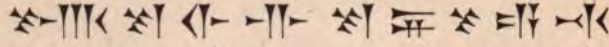
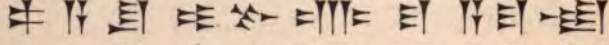
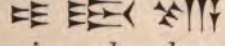
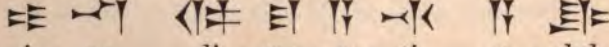
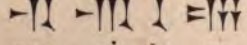
Š	{	 (<i>ša</i>)	 (<i>šī</i>)	 (<i>šu</i>)
			 (<i>še</i>)	
		 (<i>aš</i>)	 (<i>iš</i>)	 (<i>uš</i>)

K	{	 (<i>ka</i>)	 (<i>ki</i>)	 (<i>ku</i>)
		 (<i>ak</i>)	 (<i>ik</i>)	 (<i>uk</i>)

R	 (<i>ra</i>)	 (<i>ri</i>)	 (<i>ru</i>)
	 (<i>ar</i>)	 (<i>ir</i>)	 (<i>ur</i>)
	 (<i>ar</i>)	 (<i>er</i>)	 (<i>ur</i>)
Š	 (<i>ša</i>)	 (<i>šî</i>)	 (<i>šu</i>)
	 (<i>ša</i>)	 (<i>še</i>)	 (<i>šu</i>)
	 (<i>aš</i>)	 (<i>iš</i>)	 (<i>uš</i>)
	 (<i>aš</i>)	 (<i>eš</i>)	
T	 (<i>ta</i>)	 (<i>ti</i>)	 (<i>tu</i>)
		 (<i>te</i>)	
	 (<i>at</i>)	 (<i>it</i>)	 (<i>ut</i>)

The above list will be somewhat simplified by observing that the same signs are employed for *ab*, *ib*, *ub* and for *ap*, *ip*, *up* respectively; that the same signs are employed for *ag*, *ig*, *ug*, for *ak*, *ik*, *uk* and for *aḫ*, *iḫ*, *uḫ*; that the same signs are employed for *ad*, *id*, *ud*, for *at*, *it*, *ut* and for *az*, *iz*, *uz*, for *as*, *is*, *us* and for *aš*, *iš*, *uš*.

The other class of syllabic signs employed by the Assyrians are termed **compound syllables**, each of which consists of a vowel between two consonants such as *pal*, *rat*, *šam*, *bit*, *šir*, *lik*, *kun*, *lud*. In the following examples of sentences written phonetically both simple and compound syllables are employed:—

1. 
mu - hal - lik za - ia - a - ri
 The destroyer of foes.
2. 
ta - mar - ta - šu-nu iš - šu - u - ni
 Their presents they brought.
3. 
šar - ra - ti kul-lat da - ad - me
 Queen of all habitations,
- 
muš - te - ši - rat te - ni - še - e - ti
 directress of mankind.
4. 
pa - a - šu i - pu - šam - ma a-ma - tu
 His mouth he opened and the word
- 
i - zak - kar
 he spake.
5. 
i - na di - ma - a - ti a - lul
 On poles I hung up
- 
pag - ri - šu - un
 their corpses.



6.
a - na *la* *na - še - e* *bil - te*
 To no longer bring tribute
- lib - bu - šu* *ik - pu - ud*
 his heart planned.




In this syllabic method of writing it was not always easy to mark the difference between a long and a short vowel, and, as a matter of fact, the difference between them is frequently not marked at all. There were, however, two methods of indicating a long vowel. One was to write the sign for the vowel in question after the sign for the syllable ending in that vowel; thus the word *ilāti*, "goddesses", may be written *i-la-a-ti*, when the fact that the vowel *a* is long is indicated by the insertion of the sign *a*, after the syllable *la*. The other and less common method was to double the following consonant; thus the long *a* in *ṭabāḫū*, "slaying, sacrifice," may be indicated by writing the word *ṭa-ba-ah-hu*. The doubling of a consonant, however, usually indicates that the consonantal sound is sharpened in pronunciation and not that the preceding vowel is long.

At the beginning of this chapter it was stated that, although the Assyrians employed a method of writing phonetically by syllables, they still retained

x = stressed. y 4cl/next, Assyriaca, 127





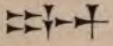



the use of signs as ideograms, that is to say as symbols for complete words. Thus the sign $\rightarrow\text{I}$ was the symbol, or ideogram, for the word *ilu*, "god"; the sign $\rightarrow\text{III}$ was the ideogram for *amēlu*, "man"; the sign $\rightarrow\text{E}$ was the ideogram for *abu*, "father"; the sign $\rightarrow\text{L}$ was the ideogram for *kātu*, "hand"; the sign $\rightarrow\text{A}$ was the ideogram for *alpu*, "ox", and so on. It has already been explained that many of these ideograms, consisting of one sign only, can be explained as descended from outline pictures of the objects they represent. Other ideograms, less frequently met with, consist of more than one sign; thus $\text{II} \rightarrow\text{I}$ is used as the ideogram for *zunnu*, "rain", $\rightarrow\text{E} \rightarrow\text{L}$ for *abullu*, "city-gate". Such ideograms may be explained by the fact that the Assyrians borrowed their method of writing from the Sumerians. The sign for "water" in Sumerian was II and the sign for "heaven" was $\rightarrow\text{I}$, and the group $\text{II} \rightarrow\text{I}$, "water of heaven", was used by the Sumerians for "rain"; the Assyrians borrowed the Sumerian method of writing "rain" as $\text{II} \rightarrow\text{I}$, and used the group to represent their own word for "rain", *zunnu*. Similarly, $\rightarrow\text{E} \rightarrow\text{L}$ consists of two signs meaning "gate" and "great", and was used by the Assyrians as an ideogram for their own word *abullu*, "city-gate". In this way groups of two and even more signs came to be employed as symbols, or ideograms, for various words in Assyrian.





Another fact about Assyrian which may prove at first a little puzzling is the use of the same sign for more than one syllable, and in some cases as an ideogram for more than one word. For instance, the sign  is employed as an ideogram not only for *šamšu*, "sun", but also for *ūmu*, "day", and *pišū*, "white", while in addition to its common syllabic values of *ud* and *tu*, it is also employed for the syllables *tam*, *pir*, *laḥ*, and *ḥis*. The majority of the signs, however, are not so polyphonous as the sign , and after a little practice in reading the inscriptions the student is rarely in doubt as to the value to be assigned to any particular character.

Moreover, the Assyrians themselves had a method of indicating the classes and meanings of many of their words which is of great assistance in reading the inscriptions. They added to various words certain signs which are called **determinatives**, and which indicate in each case the class of thing to which the word belongs. Thus before male proper names they wrote the single upright wedge ; before female proper names they wrote , the ideogram for "female"; before the names of gods they wrote , the ideogram for *ilu*, "god". In reading an inscription these determinatives were never pronounced; they were only inserted as an aid to the reader and they helped him to understand the text. Most determinatives are placed before the word to which they apply, but a few follow it. A list of the most







































common determinatives is given below, together with remarks as to their use.


	Sign	Meaning	Use as determinative
•1.	┆	Sign for "one".	Placed before male proper names.
•2.	⋈	<i>sinnistu</i> , "female".	Placed before female proper names.
•3.	⋈	<i>ilu</i> , "god".	Placed before the names of deities.
•4.	≡≡≡	<i>amēlu</i> , "man".	Placed before the names of tribes and professions.
•5.	⋈	<i>mātu</i> , "country".	Placed before the names of countries.
•6.	⋈	<i>šadū</i> , "mountain".	Placed before the names of mountains.
•7.	⋈	<i>alu</i> , "city".	Placed before the names of cities.
•8.	≡≡	<i>nāru</i> , "river".	Placed before the names of rivers.
•9.	≡	<i>išu</i> , "wood".	Placed before the names of trees, woods and wooden objects.
•10.	≡≡≡	<i>šammū</i> , "plant".	Placed before the names of plants.
•11.	≡≡	<i>abnu</i> , "stone".	Placed before the names of stones.
•12.	≡	<i>šubātu</i> , "garment".	Placed before the names of garments.

13.  *śipātu*, "fleece, wool". Placed before the names of wools and woollen stuffs.
14.  *karpātu*, "vessel". Placed before the names of vessels.
15.  *imмерu*, "lamb, sheep". Placed before words for sheep, and offerings.
16.  *arhu*, "month". Placed before the names of the months.
17.  *kakkabu*, "star". Placed before the names of stars and planets.
18.  *ašru*, "place". Placed after the names of towns and districts.
19.  *iššuru*, "bird". Placed after the names of birds.
20.  *nūnu*, "fish". Placed after the names of fish.

In the above list it will be observed that only three determinatives (Nos. 18, 19 and 20) are placed after the word to which they refer. To these we may also add the signs  and , which are placed as determinatives after numbers, and the sign-groups  and , which are placed as determinatives after numbers and measures.

The plural of ideograms was also indicated by means of signs placed after the word. The sign for

the plural, which is most frequently used, is , e. g. , *ilu*, "god",    , *ilāni*, "gods"; , *bēlu*, "lord",    , *bēlē*, "lords"; , *mātu*, "land",    , *mātāti*, "lands"; , *šarru*, "king",     , *šarrāni*, "kings". The signs , , and  are less frequently placed after words as signs for the plural; the two upright wedges, , are used to indicate the plural of ideograms for objects which often occur in pairs, e. g. , *kātu*, "hand",   , *kātā*, "hands"; , *šēpu*, "foot",   , *šēpē*, "feet". Another method of indicating the plural of a word was to write the ideogram for it twice, e. g.  , *ilāni*, "gods";  , *bēlē*, "lords".

It has already been stated that some ideograms are employed for more than one word; in certain passages therefore, in which the context is not very clear, the reader might well be in doubt as to the word for which an ideogram was intended to stand. Moreover, in the case of verbs written ideographically, he would have to guess the exact form of the verb which the writer intended him to read. The Assyrians, however, got over this difficulty by the use of what are termed **phonetic complements**; after the ideogram they frequently wrote a phonetic sign expressing the final syllable of the word which they intended the ideogram to represent. Thus the sign  by itself might stand for *ilu*, "god", or *šamū*, "heaven"; when the scribe intended the sign to be

read as *šamē*, "heaven", (the plural of *šamū*), he placed after the ideogram $\rightarrow\text{𐎶}$ the syllable $\text{𐎶}\text{𐎶}$, *e*, thus $\rightarrow\text{𐎶} \text{𐎶}\text{𐎶}$. The sign 𐎶 by itself might stand for *mātu*, "land", or *šadū*, "mountain", or for some part of the verb *kašādu*, "to conquer"; when the scribe wished 𐎶 to be read as *akšud*, "I conquered", he placed after the ideogram the syllable $\text{𐎶}\text{𐎶}$, *ud*, thus $\text{𐎶} \text{𐎶}\text{𐎶}$. In these two examples $\text{𐎶}\text{𐎶}$, *e*, and $\text{𐎶}\text{𐎶}$, *ud*, are the phonetic complements of their respective ideograms, and in transliterating a text they are placed within parentheses after the words to which they apply; thus $\rightarrow\text{𐎶} \text{𐎶}\text{𐎶}$ is transliterated as *šamē(e)*, and $\text{𐎶} \text{𐎶}\text{𐎶}$ as *akšud(ud)*. It should be borne in mind, however, that the phonetic complement was not sounded as an additional syllable to the word, but was simply added by the scribe as a guide to the correct reading of the ideogram; thus $\rightarrow\text{𐎶} \text{𐎶}\text{𐎶}$ is read simply as *šamē*, and $\text{𐎶} \text{𐎶}\text{𐎶}$ as *akšud*.








From the above remarks it will have been seen that signs were employed by the Assyrians (1) as syllables, and (2) as ideograms; and that this mixed system of phonetic and ideographic writing was simplified and rendered more certain of interpretation by means of determinatives and phonetic complements. We may now take some short extracts from historical inscriptions to illustrate the different uses of the cuneiform signs. In the extracts given the ideograms have been marked by *, the determinatives by †, and the phonetic complements by ‡; the

rest of the signs, which are left unmarked, are syllabic. Beneath the signs are set their transliteration in italics, and beneath the transliteration are the meanings of the words. In the transliteration phonetic complements are enclosed within parentheses (); determinatives are transliterated in small characters above the line, *e. g.* *amēlu*, the determinative before classes of men; *alu*, the determinative before the names of cities; *m*, the determinative before male proper names, etc.; similarly the signs for the plural are transliterated in small characters above the line, *e. g.* *p^l*, and *II*. By this means every sign which occurs in the text is represented in the transliteration, but in reading the text it should be remembered that only that portion of the transliteration which is in large italics, and which is not within parentheses, is pronounced.








1.
i - na me - ti - iḱ gir - ri - ia
 In the course of my expedition

alu Bit - dā - gan - na alu Ia - ap-
 Beth-dagon, Jop-








pu - u alu Ba - na - ai - bar - ḱa
 pa, Benē-berak,





alu A - zu - ru alāni pl (ni) ša
 Azuru, the cities of








m Ši - id - ka - a ša a - na šēpē II - ia
 Šidkā, who to my feet








ar - hiš la ik - nu - šu al - me akšud(ud)
 quickly not had submitted, I besieged, I captured,








aš - lu - la šal - la - sun
 I carried off their spoil.

2. 














šarrāni pl (ni) mātu Mu - šu - ri
 The kings of Egypt,

amēlu šābē pl - iṣu kašti iṣu narkabāti pl
 the men of the bow, the chariots

sisē pl ša šar
 (and) the horses of the king

mātu Me - luḥ - ḥi e - mu - ki la ni - bi
 of Ethiopia, forces without number,

ik - te - ru - nim - ma il - li - ku
they summoned and they came

ri - šu - us - su - un i - na tukulti(ti)
to their help. With the help

ilu Aššur bēli - ia it - ti - šu - un
of Aššur my lord with them

am - da - hi - iṣ - ma aš - ta - kan
I fought and I accomplished


abikta - šu - un
their defeat.


3. m Ha-za - ' - ilu ša mālu Dimāški
Hazael of Damascus


a - na gi - biš. ummānāti pl - šu
in the multitude of his troops

it - ta - kil-ma ummānāti pl - šu a - na
trusted and his troops in


ma - ' - diš id - ka - a šadū Sa - ni - ru
 great numbers he assembled. Saniru,


ubān šadē(e) ša pu-ut
 the summit of the mountains which (is) at the entrance


šadū Lab - na - na a - na dan - nu - ti - šu
 to Lebanon as his fortress


iš - kun
 he made.

CHAPTER IV.


































































































































































































A SELECTION OF CUNEIFORM SIGNS WITH THEIR SYLLABIC AND IDEOGRAPHIC VALUES.


In the preceding chapter an account has been given of the various functions of cuneiform signs. It has been shown that the Assyrian method of writing was partly ideographic and partly syllabic, and that a cuneiform sign could be employed in the inscriptions in two ways: (1) as a syllable of a word, and (2) ideographically for a whole word, either by itself or as part of an ideogram consisting of two or more signs. In the present chapter a list of three hundred of the commoner signs is given together with their syllabic and ideographic values. The syllabic values are printed in heavy type to distinguish them from the ideographic values which are printed in italics; when an ideogram is usually accompanied by a determinative, the determinative is also given, but it is placed within parentheses.



The reader should not attempt to learn the list, but should use it for reference when studying the


examples and extracts given in other parts of the book. By using the list in this way he will find that he soon gains a knowledge of the principal Assyrian signs. In order to enable him quickly to find any character in the list, a word must be said of the principle on which the signs are arranged. The signs are classified according to the direction and number of the wedge or wedges with which they begin. In the first part of the list are given the signs which begin with horizontal wedges; first those beginning with one horizontal wedge \blacktriangleright (Nos. 1—78), then those beginning with two wedges $\blacktriangleright\blacktriangleright$ (Nos. 79—164), then those beginning with three wedges $\blacktriangleright\blacktriangleright\blacktriangleright$ (Nos. 165—180), and lastly those beginning with four (or more) wedges $\blacktriangleright\blacktriangleright\blacktriangleright\blacktriangleright$ (Nos. 181—188). In the central part of the list are given the signs which begin with diagonal wedges; first those beginning with one diagonal wedge \blacktriangleleft (Nos. 189—199), then those beginning with the two wedges $\blacktriangleleft\blacktriangleleft$ (Nos. 200—205), then those beginning with the three wedges $\blacktriangleleft\blacktriangleleft\blacktriangleleft$ (Nos. 206—215), and lastly those beginning with the large diagonal wedge \blacktriangleleft (Nos. 216—254). In the concluding portion of the list are given the signs the beginnings of which contain upright wedges; first those beginning with the single upright wedge \blacktriangledown (Nos. 255—272), then those beginning with $\blacktriangledown\blacktriangledown$ (Nos. 273—277), then those beginning with $\blacktriangledown\blacktriangledown\blacktriangledown$ (Nos. 278—287) and lastly those beginning with two or more upright wedges (Nos. 288—300).



It may be noted that within each of these main divisions the same general order is followed with regard to the second and third wedges of each sign. At the end of the list of signs are given lists of numerals and of the common ideograms for the months.

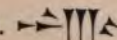

1.  SYLLABIC VALUES: *aš, rum, dil, ṭil*.
 IDEOGRAPHIC VALUES: *ina*, "in"; abbreviation for *Aššur*, Assyria, written () ; employed in proper names for the god *Aššur*, for *nadānu*, "to give", and for *aplu*, "son". ()                                                                                                                                                                                             

8. SYLLABIC VALUES : *bal*, *pal*.

IDEOGRAPHIC VALUES : *palū*, "reign, year of reign"; *nabalkutu*, "to cross over"; *enū*, "to make void, to humble"; *naḫū*, "to pour out (a libation), to offer (an offering)"; *šupēlu*, the Piel-Shafel of [*pēlu*], "to conquer".  , *Aššur*, the city.


9. SYLLABIC VALUES : *ad*, *aṭ*, *at*, *gir*.















IDEOGRAPHIC VALUES : *paṭru*, "dagger".
 , *aḫrabu*, "scorpion".


10. SYLLABIC VALUES : *bul*, *pul*.11. 





SYLLABIC VALUES : *tar*, *kut*, *ḫud*, *ḫuṭ*,
ḫut, *šil*, *ḫaš*, *ḫaz*.













































IDEOGRAPHIC VALUES : *nakāsu*, "to cut off";
parāsu, "to decide"; *sūḫu*, "street".


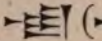

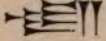















12. SYLLABIC VALUE : *an*.


































IDEOGRAPHIC VALUES : *ilu*, "god", *šamū*, plur. *šamē*, "heaven".  , *ana-ku*, "lead";  , *parzillu*, "iron";  , *elū*, "high, situated above";  , *atalū*, "eclipse";  , *lamassu*, "sacred colossal bull";  , *šēdu*, "sacred colossal bull";  , *šēru*, "field, plain".



13. 





i. e. , *aš*, and , *šur* (see Nos. 1 and 64), employed in the following proper names : () , *Aššur*,



- the god; () ) , *Aššur*, the city;
 ()  () , *Aššur*, Assyria.
14.  SYLLABIC VALUE: *ka*.
 IDEOGRAPHIC VALUES: *pū*, "mouth"; *šin-nu*, "tooth"; *amātu*, "word, command".
   , *kibū*, "to speak";
   , *suluppu*, "date".
15.  IDEOGRAPHIC VALUE: *taḥāzu*, "battle".
16.  IDEOGRAPHIC VALUES: *lišānu*, "tongue, speech". ()  , *Šumēr* Southern Babylonia.
17.  SYLLABIC VALUES: *nag*, *nak*, *naḳ*.
 IDEOGRAPHIC VALUE: *šatū*, "to drink".
18.  IDEOGRAPHIC VALUE: *akālu*, "to eat".
19.  SYLLABIC VALUE: *er*.
 IDEOGRAPHIC VALUE: *alu*, "city".
20.  IDEOGRAPHIC VALUE: *puḥru*, "totality, whole".
21.  IDEOGRAPHIC VALUES: *zikaru*, "male"; *ardu*, "slave".
22.  IDEOGRAPHIC VALUE: *arḫu*, "month".
23.    SYLLABIC VALUES: *šaḥ*, *saḥ*, *šiḥ*.
 IDEOGRAPHIC VALUE: *šaḥū*, "wild boar".
24.    IDEOGRAPHIC VALUE: *ebūru*, "crops, harvest".
25.  SYLLABIC VALUE: *la*.
26.  IDEOGRAPHIC VALUES: *uššu*, "foundation".
 (   )  , *ikkaru*, "gardener".
27.    SYLLABIC VALUE: *maḥ*.



28.  IDEOGRAPHIC VALUE : *šīru*, "exalted".
 SYLLABIC VALUE : *tu*.
 IDEOGRAPHIC VALUES : *erēbu*, "to enter".
 () *summatu*, "dove".
29.  SYLLABIC VALUE : *li*.
 IDEOGRAPHIC VALUE : () , *burā-
 šu*, "pine-tree".
30.  SYLLABIC VALUES : *bab*, *pap*, *kur*,
kur.
 IDEOGRAPHIC VALUES : *nakāru*, "to be
 hostile"; *nakru*, "hostile"; *nakiru*,
 "enemy"; *naphar*, "total"; employed
 in proper names for *aḥu*, "brother", and
 for *našāru*, "to protect". ()  *nakru*, *nakiru*, "enemy".
31.  SYLLABIC VALUE : *mu*.
 IDEOGRAPHIC VALUES : *šumu*, "name";
zakāru, "to name"; *zikru*, "name";
šattu, "year"; employed in proper
 names for *nadānu*, "to give".  , *šattu*, "year";  ,
musaru, "inscription".
32.  SYLLABIC VALUE : *ka*.
 IDEOGRAPHIC VALUE : *ka*, a measure.
33.  SYLLABIC VALUES : *kad*, *kaṭ*, *kat*.
34.  SYLLABIC VALUES : *kat*, *kad*.
35.  SYLLABIC VALUES : *gil*, *kil*.
36.  SYLLABIC VALUES : *ru*, *šub*, *šup*.
 IDEOGRAPHIC VALUE : *nadū*, "to cast".



37.  SYLLABIC VALUES: *be, bat, baṭ, bad, bit, mit, miṭ, mid, til, ziz.*
 IDEOGRAPHIC VALUES: *mātu*, "to die";
mitu, pagru, "corpse"; *dāmu*, "blood".
 () , *Bēl*, the god.
38.  SYLLABIC VALUE: *na.*
39.  SYLLABIC VALUE: *šir.*
40. ,  SYLLABIC VALUES: *kul, gul, ḫul, zir.*
 IDEOGRAPHIC VALUE: *zēru*, "seed".
41. ,  SYLLABIC VALUE: *ti.*
 IDEOGRAPHIC VALUES: *lakū, likū*, "to take,
 to receive". , , , *balātu*,
 "to live".
42.  SYLLABIC VALUES: *bar, par, maš, mas.*
 IDEOGRAPHIC VALUES: *ašaridu*, "chief".
 () , *Ninib*, the god; () )
    , *Idiklat, Diklat*, the
 Tigris.
43.  SYLLABIC VALUE: *nu.*
 IDEOGRAPHIC VALUES: *lā, ul*, "not"; *šalmu*,
 "image".  , *nišakku*, "govern-
 or".
44.  IDEOGRAPHIC VALUES: *šibtu*, "revenue,
 interest".   , *šultu*, "dream".
45.   SYLLABIC VALUES: *kun, gun.*
 IDEOGRAPHIC VALUE: *zibbatu*, "tail".
46. ,  SYLLABIC VALUES: *ḫu, pag, pak, bag,
 bak.*
 IDEOGRAPHIC VALUE: *iššuru*, "bird".


47.   SYLLABIC VALUES: *nam, sim*.


IDEOGRAPHIC VALUES: *šimtu*, "fate, destiny"; *paḥātu, piḥātu*, "district, province". () , *paḥātu*, "governor";  () *sinuntu*, "swallow".

48.   SYLLABIC VALUES: *ig, ik, iḫ*.



IDEOGRAPHIC VALUES: *bašū*, "to be" () , *daltu*, "door".


49.   SYLLABIC VALUES: *mud, muṭ, mut*.

50.  SYLLABIC VALUES: *rad, raṭ, rat*.



51.  SYLLABIC VALUE: *zi*.



IDEOGRAPHIC VALUES: *napištu*, "life".




 , *imnu*, "right", *kīnu*, "true".

52.  SYLLABIC VALUE: *gi*.





IDEOGRAPHIC VALUES: *ḡanū*, "reed".


 , *kānu*, "to stand", *kīnu*, "firm, true".

53.   SYLLABIC VALUES: *ri, dal, ṭal, tal*.



54.    SYLLABIC VALUES: *nun, zil, ṣil*.


IDEOGRAPHIC VALUES: *rubū*, "prince".



 , *abkallu*, "director, minister";  , *Eridu*, the city.


55.  SYLLABIC VALUES: *kab, kap*.


IDEOGRAPHIC VALUE: *šumēlu*, "left".

56.   SYLLABIC VALUES: *ḡub, ḡup*.


57.  SYLLABIC VALUES: *kat, kad, gat, kum, ḡum, gum*.





IDEOGRAPHIC VALUE: ( ) *kitū*,
"cloth".


58.  SYLLABIC VALUES: *tim*, *dim*.


59.  SYLLABIC VALUE: *mun*.



















IDEOGRAPHIC VALUE: *ṭābtu*, "kindness";
ṭābtu, "salt".

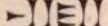
60.  SYLLABIC VALUES: *ag*, *ak*, *aḳ*.





IDEOGRAPHIC VALUES: *epēšu*, "to make";
banū, "to build". () , fre-
quently written  , *Nabū*, the god.


61.  IDEOGRAPHIC VALUE: *taḥāzu*, "battle".


62.  SYLLABIC VALUE: *en*.






IDEOGRAPHIC VALUES: *bēlu*, "lord"; *adi*,
"up to".   , *maṣṣartu*,
"watch"; ( )  , frequently
written  , *Sin*, the Moon-
god; ( )  , frequently
written  , *Bel*, the god;
  , *Nippur*, the city.


63.  SYLLABIC VALUE: *dar*.


IDEOGRAPHIC VALUES: *turāḥu*, "ibex".
   , *aiḫu*, "stag".






































64.  SYLLABIC VALUES: *šur*, *sur*.








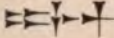










65.  SYLLABIC VALUE: *suḫ*.




66.  IDEOGRAPHIC VALUE: () , fre-
quently written  , *Ištar*, the
goddess.


67.  SYLLABIC VALUE: *sa*.





68.  SYLLABIC VALUES: *kar*, *kan*.








69.  SYLLABIC VALUES: *tik, tiḡ, gu*.
 IDEOGRAPHIC VALUES: *kišādu*, "neck;
 bank (of a river)". (
 ) *Kētū*, the city Cuthah.
70.  SYLLABIC VALUES: *fur, dur, tur*.
71.  IDEOGRAPHIC VALUE: *biltu*, "tribute;
 burden; talent".
72.  IDEOGRAPHIC VALUE: *dišpu*, "honey".
73.  SYLLABIC VALUES: *gur, ḡur*.
 IDEOGRAPHIC VALUES: *tāru*, "to turn, to
 return"; *gur*, a measure.
74.  SYLLABIC VALUE: *si*.
 IDEOGRAPHIC VALUES: *ḡarnu*, "horn".
 , [*ešēru*], "to be straight";
  , *šigaru*, "bolt".
75.  SYLLABIC VALUE: *far*.
 IDEOGRAPHIC VALUES: *burrumu*, "brightly
 coloured"; *birnu*, "brightly coloured
 cloth".
76.  SYLLABIC VALUES: *šak, šaḡ, sag, riš, ris*.
 IDEOGRAPHIC VALUES: *rēšu*, "head".
 , *kaḡḡadu*, "head";  , *ašaridu*, "chief"; (  )
 , *šakū*, "high officer, ruler".
77.  IDEOGRAPHIC VALUES: ( ) , *clippu*,
 "ship"; (  )   , *malahu*, "sailor".
78.  SYLLABIC VALUES: *dir, ṭir, tir, mal*.
79.  SYLLABIC VALUES: *tab, tap, dap, ṭab*.



80.  IDEOGRAPHIC VALUES: *arba'u*, fem. *ir-bitti*, "four". (   (), *Arba'ilu*, the city Arbela.
81.  SYLLABIC VALUES: *tak*, *taḫ*, *tag*, *šum*.
82.  SYLLABIC VALUES: *ab*, *ap*, *eš*.
83.  SYLLABIC VALUES: *nab*, *nap*.
84.  SYLLABIC VALUE: *mul*.
IDEOGRAPHIC VALUE: *kakkabu*, "star".
85.  SYLLABIC VALUES: *ug*, *uk*, *uḫ*.
86.  SYLLABIC VALUES: *az*, *as*, *aš*.
87.  IDEOGRAPHIC VALUE: *erū*, "copper".
88.  IDEOGRAPHIC VALUES: *bābu*, "gate".
      





IDEOGRAPHIC VALUES : employed as determinative after numbers.   ,
hegallu, "abundance".





















95. SYLLABIC VALUE : *tur*.


IDEOGRAPHIC VALUES : *māru*, "son"; *ṣaḥru*,
ṣiḥru, "small".  , *aplū*, *māru*,
"son".  , *mārtu*, *bintu*,
"daughter".


96. SYLLABIC VALUES : *ad*, *aṭ*, *at*.IDEOGRAPHIC VALUE : *abu*, "father".97. SYLLABIC VALUE : *ṣi*.98. SYLLABIC VALUE : *ia*.99. SYLLABIC VALUE : *in*.100. SYLLABIC VALUES : *rab*, *rap*.101. IDEOGRAPHIC VALUE : *šarru*, "king".102. SYLLABIC VALUES : *šar*, *sar*, *šir*,
ḥir.IDEOGRAPHIC VALUES : *šaṭāru*, "to write".


() , *kirū*, "plantation,
garden".



103. IDEOGRAPHIC VALUE : *dūru*, "wall, for-
tress".104. SYLLABIC VALUE : *se*.IDEOGRAPHIC VALUE : *nadānu*, "to give".105. SYLLABIC VALUES : *kas*, *raš*, *ras*.IDEOGRAPHIC VALUE : *ḥarrānu*, "way".106. SYLLABIC VALUES : *gab*, *gap*, *ḳab*, *daḥ*,
duḥ, *taḥ*, *tuḥ*.


- IDEOGRAPHIC VALUES: *irtu*, "breast"; *tarṣi*,
in phrase *ana tarṣi*, "against".
107.  IDEOGRAPHIC VALUES: *ṣēru*, "field, plain";
ṣir, "against".
108.  SYLLABIC VALUES: *daḥ*, *taḥ*.
109.  SYLLABIC VALUE: *am*.
IDEOGRAPHIC VALUES: *rīmu*, "wild ox";
 , *pīru*, "elephant".
110.  IDEOGRAPHIC VALUE: *šīru*, "flesh".
111.  SYLLABIC VALUES: *ne*, *ṭe*, *de*, *bil*, *pil*,
kum, *ḫum*, *bi*.
IDEOGRAPHIC VALUES: *iṣātu*, "fire"; *eṣṣu*,
"new". ()  , *Gi-*
bil, the Fire-god.
112.  SYLLABIC VALUES: *bil*, *pil*.
IDEOGRAPHIC VALUE: *eṣṣu*, "new".
113.  SYLLABIC VALUES: *zik*, *ziḫ*, *ṣip*.
114.  IDEOGRAPHIC VALUE:  (),
Uruk, Erech.
115.  SYLLABIC VALUE: *ḫu*.
116.  SYLLABIC VALUES: *gaz*, *gas*, *gaṣ*, *kas*.
IDEOGRAPHIC VALUES: *dāku*, "to slay";
dīktu, "a slain host, the slain".
117.  SYLLABIC VALUE: *šam*.
118.  SYLLABIC VALUE: *ram*.
IDEOGRAPHIC VALUE: *rāmu*, "to love".
119.  SYLLABIC VALUE: *ur*.
IDEOGRAPHIC VALUE: *sūnu*, "loin, thigh,
side".








120.  IDEOGRAPHIC VALUE: *išdu*, "foundation".

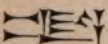
121.  SYLLABIC VALUE: *il*.


122.  SYLLABIC VALUES: *du*, *gup*, *kup*, *kup*,
gub, *kub*, *kub*, *kin*.


IDEOGRAPHIC VALUES: *alāku*, "to go";
nazāzu, "to stand"; *kānu*, "to stand",
Piel, *kunnu*, "to set"; *kīnu*, "true".
 , *italluku* (Isteal of *alāku*),
"to go, walk, proceed".

123.  SYLLABIC VALUES: *tum*, *dum*, *ib*.


124.  IDEOGRAPHIC VALUES: *imēru*, "ass"; *imēru*,
a measure.  , *sisu*,
"horse";  , *parū*, "mule";  , *gam-*
malu, "camel".

125.  IDEOGRAPHIC VALUES: *arkū*, "situated
behind, future"; *arki*, "behind, after".


126.  IDEOGRAPHIC VALUE: *karānu*, "wine".



127.  SYLLABIC VALUES: *uš*, *nit*.


IDEOGRAPHIC VALUES: *zikaru*, "male";
šuššu, "sixty".










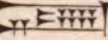

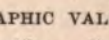
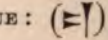















128.  SYLLABIC VALUES: *iš*, *mil*.

































IDEOGRAPHIC VALUES: *epiru*, *epru*, "dust".


















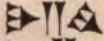




129.  SYLLABIC VALUES: *bi*, *kaš*, *gaš*, *kaš*.



IDEOGRAPHIC VALUES: *šikaru*, "date-
wine";  , *kurunnu*, "sesame-
wine".


























130.  SYLLABIC VALUES: *šim*, *rik*, *rik*, *rig*.

- IDEOGRAPHIC VALUE: *riḫḫu*, "beam (used of sweet-smelling woods)".
131.  SYLLABIC VALUES: *kib*, *kip*, *ḫib*, *ḫip*.
132.  SYLLABIC VALUES: *tak*, *taḫ*, *dak*.
IDEOGRAPHIC VALUE: *abnu*, "stone".
133.  SYLLABIC VALUES: *kak*, *ḫaḫ*, *da*.
IDEOGRAPHIC VALUES: *banū*, "to build";
epēšu, "to make"; *kalū*, "all".
134.  SYLLABIC VALUES: *ni*, *zal*, *sal*, *ṣal*, *i*,
li, *ili*.
IDEOGRAPHIC VALUE: *šamnu*, "oil".
135.  SYLLABIC VALUE: *ir*.
136.  SYLLABIC VALUE: *mal*.
137.  IDEOGRAPHIC VALUES: *rapāšu*, "to be
broad"; *rapšu*, "broad"; *ummu*
"mother".
138.   IDEOGRAPHIC VALUES: *šamnu*,
"oil"; *kisallu*, "platform".
139.  IDEOGRAPHIC VALUE: ( ) ,
gušūru, "beam".
140.  SYLLABIC VALUES: *dak*, *daḫ*, *tak*,
par.
141.  SYLLABIC VALUES: *pa*, *ḫat*, *ḫaṭ*.
IDEOGRAPHIC VALUES: ( ) , *ḫaṭtu*,
"sceptre";   , *iššakku*,
"ruler"; ( ) , *Nabū*, the god.
142.   IDEOGRAPHIC VALUE: *paršu*, "command,
ordinance".
143.   SYLLABIC VALUES: *šab*, *šap*, *sap*.

144.  IDEOGRAPHIC VALUE: () , *Nus-ku*, the god.
145.  SYLLABIC VALUES: *sib*, *sip*.
 IDEOGRAPHIC VALUE: () ,
rē'u, "shepherd".
146.  SYLLABIC VALUES: *iz*, *is*, *iš*, *giš*.
 IDEOGRAPHIC VALUES: *išu*, "wood". , *kakku*, "weapon"; *tukultu*, "help";
 , *nīru*, "yoke";  , *tukuntu*,
 "battle";  , *ušurtu*, "sculpture,
 relief", *ušurtu*, "boundary, end";
 , *šillu*, "shadow, protection";
 () , *Gibil*, the Fire-god.
147.  IDEOGRAPHIC VALUE: *alpu*, "ox".
148.  SYLLABIC VALUE: *al*.
149.  SYLLABIC VALUES: *ub*, *up*, *ar*.
 IDEOGRAPHIC VALUE: *kibratu*, "quarter
 of heaven".
150.  SYLLABIC VALUE: *mar*.
 IDEOGRAPHIC VALUE: ()  
 () *Martu*, "the Western-land".
151.  SYLLABIC VALUE: *e*.
 IDEOGRAPHIC VALUE:  () *Babilu*,
 Babylon.
152.  SYLLABIC VALUES: *duk*, *lud*, *luṭ*, *lut*.
 IDEOGRAPHIC VALUE: *karpātu*, "pot,
 vessel".
153.  IDEOGRAPHIC VALUE: *inbu*, "fruit".
154.  SYLLABIC VALUE; *un*.

- IDEOGRAPHIC VALUE: *nišu*, "people".
155.  SYLLABIC VALUES: *kid*, *kit*, *qid*, *qit*, *git*, *sah*, *sih*, *lil*.
156.  SYLLABIC VALUES: *rid*, *rit*, *šid*, *šit*, *lak*, *laḫ*, *mis*, *miṣ*, *miš*, *kil*.
- IDEOGRAPHIC VALUES: *minūtu*, "number, reckoning". (  *šangū*, "priest";   *kunukku*, "seal"; (  *Marduk*, the god.
157.  SYLLABIC VALUES: *u*, *šam*.
- IDEOGRAPHIC VALUES: *šammu*, "plant"; *ammatu*, an ell.
158.  SYLLABIC VALUE: *ga*.
- IDEOGRAPHIC VALUE: *šizbu*, "milk".
159.  IDEOGRAPHIC VALUE: *našū*, "to raise".
160.  SYLLABIC VALUES: *laḫ*, *liḫ*, *luḫ*, *riḫ*.
- IDEOGRAPHIC VALUE: *sukkallu*, "minister".
161.  SYLLABIC VALUES: *kal*, *rib*, *lab*, *lap*, *lib*, *lip*, *dan*, *ṭan*, *tan*.
- IDEOGRAPHIC VALUE: *dannu*, "mighty".
162.  SYLLABIC VALUES: *bit*, *biṭ*, *pit*, *e*.
- IDEOGRAPHIC VALUES: *bitu*, "house".
-  *ekallu*, "palace";  *ekurru*, "temple".
163.  SYLLABIC VALUE: *nir*.
164.  SYLLABIC VALUE: *gi*.
165.  SYLLABIC VALUE: *ra*.
166.  IDEOGRAPHIC VALUES: *amēlu*, "man".
-   *amēlu*, "man";

 , *amēl urki*, "gardener".

167.  SYLLABIC VALUES: *šiš, šis, sis, siš*.
 IDEOGRAPHIC VALUES: *aḥu*, "brother";
naṣāru, "to protect". ( 
, *Nannaru, Sin*, the Moon-god;
  , *Uru*, the city Ur.
168.  SYLLABIC VALUES: *zak, zaḥ*.
 IDEOGRAPHIC VALUES: *imnu*, "right";
pātu, "boundary".
169.  SYLLABIC VALUES: *kar, kar, gar*.
170.  SYLLABIC VALUES: *id, it, it*.
 IDEOGRAPHIC VALUES: *idu*, "hand, side".
 , *naṣru*, "eagle".
171.  SYLLABIC VALUE: *lil*.
172.  IDEOGRAPHIC VALUE: *ḫablu*, "midst;
 battle".
173.  SYLLABIC VALUES: *da, ṭa*.
 IDEOGRAPHIC VALUE:  , *dārū*,
 "enduring, everlasting";  ,
dannu, "strong, mighty".
174.  SYLLABIC VALUE: *aš*.
175.  SYLLABIC VALUE: *ma*.
 IDEOGRAPHIC VALUE:  , *manū*,
 "maneh".
176.  SYLLABIC VALUES: *gal, ḫal*.
 IDEOGRAPHIC VALUE: *rabū*, "great".
177.  SYLLABIC VALUE: *bar*.
 IDEOGRAPHIC VALUE: *parakku*, "shrine".

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𐎶𐎵𐎶𐎵𐎶𐎵 *Urartu, Armenia*
𐎶𐎵𐎶𐎵𐎶𐎵 (𐎶𐎵𐎶𐎵). *Akkadū, Akkad*
𐎶𐎵𐎶𐎵𐎶𐎵 *Babylonia*.
𐎶𐎵𐎶𐎵𐎶𐎵 *ham, kam, gur.*
𐎶𐎵𐎶𐎵𐎶𐎵 *hur, mat, mad, šad,*
𐎶𐎵𐎶𐎵𐎶𐎵 *tal, nat, nad, kin.*

IDEOGRAPHIC VALUES : *mātu*, "land, country"; *šadū*, "mountain"; *kašādu*, "to conquer".

191.

SYLLABIC VALUE : *še*.IDEOGRAPHIC VALUES : *še**u*, "grain".

magāru, "to be propitious";
šēmū, "favourable"; *šamaš-sammu*, "sesame-seed".

192.

SYLLABIC VALUES : *bu*, *pu*, *sir*, *git*, *kit*.

IDEOGRAPHIC VALUE : *arāku*,
 "to be long", *arku*, "long".

193.

SYLLABIC VALUES : *uz*, *us*, *uš*.

194.

SYLLABIC VALUES : *šud*, *šut*, *sir*.IDEOGRAPHIC VALUE : *rūku*, "distant".

195.

SYLLABIC VALUES : *muš*, *šir*.IDEOGRAPHIC VALUE : *širu*, "serpent".

196.

SYLLABIC VALUE : *tir*.

IDEOGRAPHIC VALUE : (*kištu*,
 "wood, forest".

197.

SYLLABIC VALUE : *te*.

IDEOGRAPHIC VALUES : *temenu*, "foundation-stone"; *taḥū*, *teḥū*, "to draw near, to approach".

198.

SYLLABIC VALUE : *kar*.















































IDEOGRAPHIC VALUES : *kāru*, "wall, stronghold"; *eṭēru*, "to protect, to spare".






















199.











SYLLABIC VALUES : *liš*, *lis*.



200.



SYLLABIC VALUES : *ud*, *uṭ*, *ut*, *u*, *tu*,
tam, *bir*, *par*, *pir*, *laḥ*, *liḥ*, *ḥiš*, *ḥis*.



IDEOGRAPHIC VALUES : *ūmu*, "day"; *pišū*, "white". , *ašū*, "to go forth"; , *urru*, "light";     , *siparru*, "copper"; ( ) , *Šamaš*, the Sun-god, *šamšu*, "the sun";    , *šit šamši*, "sun-rise";        , *erēb šamši*, "sun-set";        , *Larsam*, the city;        , *Sippar*, the city; ( )      , *Purātu*, the Euphrates.



201. SYLLABIC VALUES : *pi*, *ma*, *me*.IDEOGRAPHIC VALUE : *uznu*, "ear".202. SYLLABIC VALUE : *lib*.IDEOGRAPHIC VALUES : *libbu*, "heart".( )      , *Aššur*, the city.203. SYLLABIC VALUE : *uḥ*.204. SYLLABIC VALUES : *ṣab*, *ṣap*, *zab*, *bir*, *pir*, *laḥ*, *liḥ*.IDEOGRAPHIC VALUES : (    ) , *ṣābu*, "man, warrior";     , *ummānu*, plur. *ummānāti*, "host, troops";     , *niraru*, "helper".205. IDEOGRAPHIC VALUE : *pir'u*, "offspring, descendant".206. SYLLABIC VALUES : *zib*, *zip*, *ṣip*.207. SYLLABIC VALUES : *ḫi*, *ṭi*, *šar*.IDEOGRAPHIC VALUES : *kiššatu*, "host, the world";       , *ṭābu*, "good";

( )  *Aššur*, the god;  
 () *Aššur*, Assyria; ( )
 *Eridu*, the city.










208.   SYLLABIC VALUE: ' (i. e., 'a, 'e, 'i, and 'u).



209.   SYLLABIC VALUES: *aḥ*, *iḥ*, *uḥ*.

210.   SYLLABIC VALUES: *kam*, *ḱam*, *ḥam*.



211.   SYLLABIC VALUE: *im*.



IDEOGRAPHIC VALUES: *šāru*, "wind".



( )  , *Rammānu*, the god;
    , *šūtu*, the South-wind;
    , *istānu*, *il-tānu*, the North-wind;
    , *aḥarrū*, the West-wind;
    , *šadū*, the East-wind;
    , *nā'idu*, *nādu*, "exalted";
    , *irpitu*, *urpatu*, "clouds".

212.   SYLLABIC VALUES: *bir*, *pir*.


IDEOGRAPHIC VALUE: *sapāḥu*, "to bring to nought, to destroy".




213.   SYLLABIC VALUES: *ḥar*, *ḥir*, *ḥur*, *mur*, *kin*.





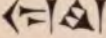







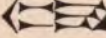















214.   SYLLABIC VALUES: *ḥuš*, *ruš*.



215.   SYLLABIC VALUE: *ṣun*.


IDEOGRAPHIC VALUES: *ma'ādu*, *mādu*, "many"; employed as sign for the plural.

216.  SYLLABIC VALUE: *u*.


IDEOGRAPHIC VALUE: ( )  *Rammānu*, the god.









217.  SYLLABIC VALUE: *muḥ*.
IDEOGRAPHIC VALUE: *eli*, "over, upon".
218.  IDEOGRAPHIC VALUE: () , *Nergal*, the god.
219.  IDEOGRAPHIC VALUES: () , *Ištar*, the goddess; *ištar*, "goddess".
220.  SYLLABIC VALUES: *lid*, *liṭ*, *lit*, *rim*.
221.  SYLLABIC VALUE: *kir*.
222.  SYLLABIC VALUES: *kiš*, *kis*, *kiš*.
IDEOGRAPHIC VALUE: *kiššatu*, "host, the world".
223.  SYLLABIC VALUE: *mi*.
IDEOGRAPHIC VALUES: *mūšu*, "night"; *šalmu*, "dark".
224.  SYLLABIC VALUES: *gul*, *kul*, *ḫul*, *sun*.
225.  IDEOGRAPHIC VALUE: () , *iršu*, "couch".
226.  SYLLABIC VALUES: *nim*, *num*.
IDEOGRAPHIC VALUE: ()  ()
Elamtu, Elam.
227.  SYLLABIC VALUE: *tum*.
228.  SYLLABIC VALUE: *lam*.
229.  SYLLABIC VALUES: *zur*, *šur*.
IDEOGRAPHIC VALUE: () , *Marduk*, the god.
230.  IDEOGRAPHIC VALUE: () , *niḫū*, "offering".
231.  SYLLABIC VALUES: *ban*, *pan*.


IDEOGRAPHIC VALUE: () , *kaštu*,
"bow".


232.  SYLLABIC VALUES: *kim*, *gim*, *dim*.

IDEOGRAPHIC VALUE: *kīma*, "like, as".


233.  SYLLABIC VALUE: *ul*.



234.  IDEOGRAPHIC VALUES: *šēpu*, "foot", the
plur. sometimes written  ()
 , *šakkanakku*, "governor";
()  , *Nergal*, the god.


235.  IDEOGRAPHIC VALUE: *kabtu*, "heavy".


236.  SYLLABIC VALUES: *gig*, *kik*.


IDEOGRAPHIC VALUE: *marṣu*, "sick"; *ma-
rāṣu*, "to be difficult, steep".


237.  SYLLABIC VALUES: *ši*, *lim*.

IDEOGRAPHIC VALUES: *īnu*, "eye"; *pānu*,
"face"; *maḫru*, "front"; *amāru*, "to
see". , *amāru*, "to see"; ,
abiktu, "defeat".


238.  SYLLABIC VALUE: *ar*.

239.  IDEOGRAPHIC VALUES: *tukultu*, "help";
ittu, "sign, portent".

























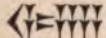












240.  IDEOGRAPHIC VALUES: *damāku*, "to be
favourable"; *damku*, "favourable";
dumku, *dunku*, "favour, good fortune";
damiḫtu, "favour, mercy".

241.  SYLLABIC VALUE: *u*.









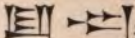


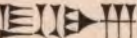







IDEOGRAPHIC VALUE: *u*, "and".

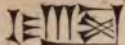

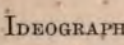
242.  SYLLABIC VALUE: *ḫul*.


IDEOGRAPHIC VALUE: *limnu*, "evil, wicked".


243.   SYLLABIC VALUES: *di, ti*.
IDEOGRAPHIC VALUES: *šalāmu*, "to be complete"; *šulmu*, "prosperity, greeting". , *daianu*, "judge".
244.  SYLLABIC VALUES: *tul, til*.
IDEOGRAPHIC VALUE: *tilu*, "mound".
245.  SYLLABIC VALUE: *ki*.
IDEOGRAPHIC VALUES: *iršitu*, "earth"; *ašru*, "place"; *itti*, "with".  , *šaplu*, "low, lower";  , *šubtu*, "dwelling";  , *dannatu*, "distress";  , *karāšu*, "camp";    , *Sumēr*, Southern Babylonia.
246.  IDEOGRAPHIC VALUE: sign of repetition, "ditto".
247.  SYLLABIC VALUES: *din, tin*.
IDEOGRAPHIC VALUES: *balātu*, "to live".
    () *Bābilu*, Babylon.
248.  SYLLABIC VALUES: *dun, šul, sul*.
249.  IDEOGRAPHIC VALUES: *ellu*, "bright".
 , *hurāšu*, "gold";  , *kaspu*, "silver".
250.  SYLLABIC VALUES: *pad, paṭ, pat, šuk, suḫ*.
IDEOGRAPHIC VALUES: *kurummatu*, "food".
  , *nindabū*, "offering".
 IDEOGRAPHIC VALUES: *imnu*, "right".
() , *Istar*, the goddess; *ištar*, "goddess".













252. << SYLLABIC VALUES : *man*, *niš*.
 IDEOGRAPHIC VALUES : *šarru*, "king";
Šamaš, "the sun".
253. <<< SYLLABIC VALUES : *eš*, *sin*.
 IDEOGRAPHIC VALUES : (𐎶𐎶) <<<, *Sin*,
 the moon-god; *Sin*, "the moon";
 <<< 𐎶, *purussū*, "decision".
254. <<< SYLLABIC VALUE : (𐎶𐎶) <<<, *Bēl*, the
 god.
255. 𐎶 SYLLABIC VALUES : *diš*, *tiš*, *tis*, *ṭis*, *ana*.
 IDEOGRAPHIC VALUES : *ana*, "to"; *enuma*,
 "when"; *istēn*, "one", with phonetic
 complement 𐎶𐎶, *en*, frequently written
 𐎶𐎶; determinative before male
 proper names.
256. 𐎶 SYLLABIC VALUES : *lal*, *la*.
 IDEOGRAPHIC VALUES : *šaḫālu*, "to weigh".
 (𐎶) 𐎶, *šimittu*, "yoke".
257. 𐎶 SYLLABIC VALUES : *kil*, *ḫil*, *gil*, *rim*, *rin*,
ḫab, *ḫap*, *kir*.
258. 𐎶 SYLLABIC VALUE : (𐎶) 𐎶, *nar-*
kabtu, "chariot".
259. 𐎶 SYLLABIC VALUES : *zar*, *šar*.
260. 𐎶 SYLLABIC VALUE : *u*.
 IDEOGRAPHIC VALUE : 𐎶 𐎶 𐎶 𐎶 𐎶,
šēnu, "sheep".
261. 𐎶 SYLLABIC VALUE : *pu*, *ṭul*.
 IDEOGRAPHIC VALUE : *būru*, "spring, well".
262. 𐎶 SYLLABIC VALUES : *bul*, *pul*.



263.  SYLLABIC VALUES: *zuk, zuḫ, suk*.
264.  IDEOGRAPHIC VALUES: *puḥḥuru* (Piel of *paḥāru*), "to collect, to strengthen"; *napḥāru*, "whole, total".
265.  SYLLABIC VALUES: *me, šib, šip, sip*.
IDEOGRAPHIC VALUE: sometimes used in place of  as a sign for the plural.
266.  SYLLABIC VALUES: *meš, miš*.
IDEOGRAPHIC VALUE: sign for the plural.
267.  SYLLABIC VALUES: *ib, ip*.
268.  SYLLABIC VALUES: *ku, dur, tuš*.
IDEOGRAPHIC VALUES: *tukultu*, "help"; *šubātu*, "garment"; *ašābu*, "to dwell".
269.  SYLLABIC VALUES: *lu, dib, ṭib, tib*.
IDEOGRAPHIC VALUES: *šabātu*, "to take"; *šēnu*, "sheep". , *immeru*, "lamb, sheep".
270.  SYLLABIC VALUES: *ki, ḳin, kin*.
IDEOGRAPHIC VALUE: *šipru*, "letter".
271.  SYLLABIC VALUE: *šik*.
IDEOGRAPHIC VALUES: *šipātu*, "wool"; *šārtu*, "hair".
272.  IDEOGRAPHIC VALUE: () , *erinu*, "cedar".
273.  SYLLABIC VALUE: *šu*.
IDEOGRAPHIC VALUES: *kiššatu*, "host, the world". () , *Marduk*, the god.
274.  IDEOGRAPHIC VALUE: *šiptu*, "incantation".
275.  IDEOGRAPHIC VALUE: *šarāpu*, "to burn".



276.  IDEOGRAPHIC VALUE: () ,
nīru, "yoke".










277.  IDEOGRAPHIC VALUE: *hidātu*, "joy".



278.  SYLLABIC VALUE: *šal*, *sal*, *rag*, *rak*,
mim.

IDEOGRAPHIC VALUES: determinative before female proper names.  ,
nukurtu, "hostility";  , *da-*
miḫtu, "favour, mercy";  ,
limuttu, "evil";   (i. e.,  , *mim*,
and  , *ma*), *mimma*, "anything".



279.   SYLLABIC VALUES: *šu*, *rik*.










280.   SYLLABIC VALUE: *nin*.



IDEOGRAPHIC VALUES: *bēltu*, "lady"; *aḫātu*,
"sister".    , *Bēlit*, the
goddess;     , *Allatu*,
the goddess of the Lower World.



281.   SYLLABIC VALUES: *dam*, *ṭam*.



IDEOGRAPHIC VALUE: *aššatu*, "wife".



282.   SYLLABIC VALUE: *gu*.




IDEOGRAPHIC VALUES: ()   , *kussū*,
"throne"; ( )   , *Ba'u*, the
goddess.



283.   IDEOGRAPHIC VALUE: *amtu*, "maid".

284.   SYLLABIC VALUES: *nik*, *niḫ*.

285.   SYLLABIC VALUE: *el*.

286.   SYLLABIC VALUES: *lum*, *ḫum*, *kus*.

287.    IDEOGRAPHIC VALUE: *libittu*, "brick".

288.   IDEOGRAPHIC VALUE: frequently employed

as a sign for the plural of things that occur in pairs, *e. g.*, hands, feet.

289.

SYLLABIC VALUES: *tuk, tuḫ*.IDEOGRAPHIC VALUE: *išū*, "to have, to be".

290.

SYLLABIC VALUES: *ur, lik, liḫ, taš, tas, daš, das, tiš, tiz, tiṣ*.

IDEOGRAPHIC VALUES: *kardu, karradu*, "strong, valiant"; *kalbu*, "dog"; *nēšu*, "lion"; *baru*, "jackal".

291.

IDEOGRAPHIC VALUE: *šumēlu*, "left".

292.






























SYLLABIC VALUE: *a*.

IDEOGRAPHIC VALUES: *aplu, māru*, "son"; *mū* "water"; *zanānu*, "to rain"; *tāmtu*, "sea"; *mīlu*, "flood"; *eklu*, "field, estate"; *ugāru*, "land, region"; *bakū*, "to weep", *bīkitu*, "weeping, tears"; *nāru*, "river"; *iddū*, "bitumen"; *kupru*, "bitumen"; (*Purātu*, the Euphrates; (*mār-šipri*, "messenger"; (*āsū*, "seer, physician".

293.






SYLLABIC VALUE: *ai*.





































IDEOGRAPHIC VALUE: (*Ai*, the wife of Šamaš, the Sun-god.

294.  SYLLABIC VALUES: *za*, *ʃa*.
 IDEOGRAPHIC VALUE: ()  , *uknū*,
 "lapis lazuli".
295.  SYLLABIC VALUE: *ha*.
 IDEOGRAPHIC VALUES: *nūnu*, "fish".  ,
halāku, "to be destroyed; to fly".
296.   SYLLABIC VALUES: *šik*, *šik*, *sik*, *zik*,
pik, *piḳ*.
297.  SYLLABIC VALUE: *tu*.
 IDEOGRAPHIC VALUE: *šiklu*, "shekel".
298.  SYLLABIC VALUES: *ʃa*, *gar*.
 IDEOGRAPHIC VALUES: *šakānu*, "to set";
akālu, "food".  , *bušū*,
 "property, possessions";  , *makkūru*, "property, possessions";
 , *mešrū*, "wealth";  ,
kudurru, "service, vassalage"; ()
 , *haṭtu*, "sceptre"; () ,
šaknu, "governor".
299.  SYLLABIC VALUE: *ia*.
 IDEOGRAPHIC VALUE: ()  , *Igigi*,
 the spirits of heaven.
300.  SYLLABIC VALUE: *aš*.





THE NUMERALS.

The numerals in Assyrian are written as follows:—

- | | |
|---|---|
| 1.  , "one". | 2.  , "two". |
| 3.  , "three". | 4.  or  , "four". |





- | | |
|---|---|
| 5.  , "five". | 6.  , "six". |
| 7.  or  , "seven". | 8.  or  , "eight". |
| 9.  or  , "nine". | 10.  , "ten". |
| 11.  , "eleven". | 12.  , "twelve". |
| 13.  , "thirteen". | 14.  , "fourteen". |
| 15.  , "fifteen". | 16.  , "sixteen". |
| 17.  , "seventeen". | 18.  , "eighteen". |
| 19.  , "nineteen". | 20.  , "twenty". |
| 30.  , "thirty". | 40.  , "forty". |
| 50.  , "fifty". | 60.  , "sixty". |
| 70.  , "seventy". | 80.  or  , "eighty". |
| 90.  , "ninety". | 100.  , "hundred". |
| 200.   , "two hundred". | 300.   , "three hundred". |
| 1000.   , "thousand". | 2000.   , "two thousand". |


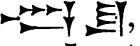



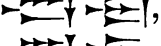
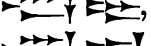

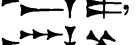
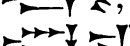
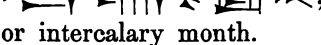
The fractions are expressed as follows:—

- | | |
|---|--|
|  , "half". |  , "one third". |
|  , "two thirds". |  , "five sixths". |

THE MONTHS.

The following is a list of the common ideograms for the months of the year:—

- | | |
|--|-------------------------|
| 1.   , | <i>Nisannu</i> , Nisan. |
| 2.   , | <i>Airu</i> , Iyyar. |

3.  *Simānu*, Sivan.
 4.  *Du'ūzu*, *Dūzu*, Tammuz.
 5.  *Abu*, Ab.
 6.  *Ululu*, Elul.
 7.  *Tišrītu*, Tisri.
 8.  *Araḥsamna*, Marcheswan.
 9.  *Kislimu*, Kislev.
 10.  *Tebētu*, Tebet.
 11.  *Šabātu*, Sebat.
 12.  *Addaru*, Adar.
 13.  *the second Adar*,
or intercalary month.
-

CHAPTER V.

PRONOUNS AND PRONOMINAL SUFFIXES.

The two preceding chapters have been devoted to a description of the method of writing by means of cuneiform signs, which was employed by the Assyrians. We now pass on to a consideration of the Assyrian language and to an examination of the different parts of speech. The pronouns and pronominal suffixes are first treated; then substantives and adjectives are described; lists of particles, adverbs, prepositions, and conjunctions are next given; and lastly a chapter is devoted to the verb. Examples in cuneiform are added to illustrate the forms and uses of the different parts of speech, and by working through these the reader will further familiarize himself with the cuneiform characters and their values. In the present chapter the forms of the pronouns are given both in transliteration and in cuneiform. It should be remembered, however, that for many syllabic sounds there are duplicate signs

in Assyrian, and that it is sometimes possible to write the same word in several different ways. The forms selected are those which are most commonly met with in the inscriptions.

The PERSONAL PRONOUNS to express the nominative are :—

Sing. 1.	<i>anāku,</i>		"I"
„ 2. m.	<i>atta,</i>		} "thou"
„ 2. f.	<i>atti,</i>		
„ 3. m.	<i>šū,</i>		"he"
„ 3. f.	<i>šī,</i>		"she"
Plur. 1.	<i>anīnu,</i>		} "we"
	<i>anīni,</i>		
	<i>nīnu,</i>		
	<i>nīni,</i>		
„ 2. m.	<i>attunu,</i>		"ye"
„ 3. m.	<i>šunu,</i>		} "they"
„ 3. f.	<i>šina,</i>		

N.B. It should be noted that there are alternative ways of writing some of the above pronouns. Thus, *anāku* "I", in addition to its form , *a-na-ku*, may also be written , *ana-ku*; *šū*, "he", may also be written , *šu-u*; *šunu*, "they", may also be written , *šu-nu*, etc.

The PERSONAL PRONOUNS to express the genitive and accusative are :—

Sing. 1.	<i>iāti,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	} “me”
	<i>iāši,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	
„ 2. m.	<i>kātu,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	} “thee”
	<i>kāšu,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	
	<i>kāša,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	
„ 2. f.	<i>kāti,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	} “thee”
	<i>kāši,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	
„ 3. m.	<i>šāšu,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	“him”
„ 3. f.	<i>šāša,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	“her”
Plur. 1.	<i>niāti,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	} “us”
	<i>niāši,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	
„ 2. m.	<i>kāšunu,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	} “you”
	<i>kātunu,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	
„ 3. m.	<i>šāšunu,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	} “them”
	<i>šāšun,</i>	≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡	

N. B. There are alternative ways of writing some of these pronouns also. Thus, *šāšu*, “him”, may also be written ≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡, *ša-a-šu*; *šāšunu*, “them”, may also be written ≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡≡, *ša-a-šu-nu*, etc.

The PRONOMINAL SUFFIXES attached to nouns are :—

Sing. 1.	<i>i, a, ia</i>	“my”
„ 2. m.	<i>ka</i>	} “thy”
„ 2. f.	<i>ki</i>	
„ 3. m.	<i>šu, š</i>	“his”
„ 3. f.	<i>ša, š</i>	“her”

Plur. 1.	<i>ni</i>	"our"
„ 2. m.	<i>kunu, kun</i>	"your"
„ 3. m.	<i>šunu</i> (rarely <i>šunūti</i>)	} "their"
„ 3. f.	<i>šina, šin</i>	



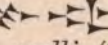
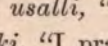
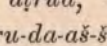
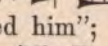
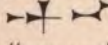
The following examples illustrate their use :—

𐎶 𐎠𐎹	<i>šu-mi</i>	"my name"
𐎶 𐎶𐎶	<i>pa-ni</i>	"my face"
𐎶𐎶𐎶𐎶 𐎶𐎶𐎶	<i>ekalli-a</i>	"my palace"
𐎶𐎶𐎶𐎶 𐎶𐎶𐎶𐎶𐎶𐎶	<i>šap-ti-ia</i>	"my lip"
𐎶𐎶𐎶	<i>bēlti-ia</i>	"my lady"
𐎶𐎶𐎶𐎶 𐎶𐎶𐎶𐎶	<i>arad-ka</i>	"thy servant"
𐎶𐎶𐎶𐎶 𐎶𐎶𐎶𐎶 𐎶𐎶𐎶	<i>lib-ba-ki</i>	"thy heart"
𐎶𐎶𐎶 𐎶𐎶	<i>alu-šu</i>	"his city"
𐎶𐎶𐎶 𐎶𐎶𐎶𐎶	<i>i-di-šu</i>	"his side"
𐎶𐎶𐎶𐎶 𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>ši-ma-tu-uš</i>	"his destiny"
𐎶𐎶𐎶𐎶 𐎶𐎶𐎶𐎶𐎶𐎶	<i>ilāni^{pl}-ša</i>	"her gods"
𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>ki-ša-di-ša</i>	"its bank"
𐎶𐎶𐎶𐎶𐎶𐎶	<i>a-bu-ni</i>	"our father"
𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>na-kar-ku-nu</i>	"your enemy"
𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>dāmē^{pl}-šu-nu</i>	"their blood"
𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>ap-pa-ši-na</i>	"their countenance"

The PRONOMINAL SUFFIXES attached to verbs are:—

Sing. 1.	<i>anni, ani, inni, ni</i>	"me"
„ 2. m.	<i>ka, akka</i>	} "thee"
„ 2. f.	<i>ki, akki</i>	
„ 3. m.	<i>šu, š, aššu</i>	"him"
„ 3. f.	<i>ši, š, ašši</i>	"her"
Plur. 1.	<i>annāši</i>	"us"
„ 2. m.	<i>kunūši</i>	} "you"
„ 2. f.	<i>kināši</i>	
„ 3. m.	<i>šunu, šunūti</i>	} "them"
„ 3. f.	<i>šina; šināti</i>	

The following examples illustrate the manner in which the suffixes are attached to verbs:—

išpur, "he sent", , *iš-pur-anni*, "he sent me"; *likrubū*, "let them bless", , *lik-ru-bu-ka*, "let them bless thee (m.)"; *usalli*, "I pray", , *u-sal-li-ki*, "I pray unto thee (f.)"; *aṣrud*, "I despatched", , *aṣ-ru-da-aš-šu*, "I despatched him"; *iddin*, "he gave", , *id-di-na-an-na-ši*, "he gave us"; *usuḥ*, "remove", , *u-su-uh-šu-nu-ti*, "remove them (m.)"; *aškun*, "I set", , *aš-ku-un-ši-na-ti*, "I set them (f.)".

The REFLEXIVE PRONOUN is expressed in Assyrian by the substantive *ramānu*, or *ramnu*, "self", in combination with the pronominal suffixes which are

Plur. m.	<i>šunu,</i>	𐎲 𐎠	} "those"
	<i>šunūti,</i>	𐎲 𐎠 𐎠𐎵	
„ f.	<i>šināti,</i>	𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵	
	<i>šinātina</i>	𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵	

(2.) *annū*, "this".

Sing. m. Nom.	<i>annū,</i>	𐎠𐎵 𐎠𐎵	} "this"
„ „ Gen.	<i>annī,</i>	𐎠𐎵 𐎠𐎵 𐎠𐎵	
„ „ Acc.	<i>annā,</i>	𐎠𐎵 𐎠𐎵 𐎠𐎵	
„ f. Nom.	<i>annītu,</i>	𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵	
„ „ Gen.	<i>annīti,</i>	𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵	
„ „ Acc.	<i>annīta,</i>	𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵	
Plur. m.	<i>annūti,</i>	𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵	} "these"
„ f.	<i>annāti,</i>	𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵	

N.B. It should be noted that, as in the case of the personal pronouns (see above, p. 103 f.), there are alternative ways of writing some of the forms of the demonstrative pronouns. Thus *šātu*, "that", may be written 𐎲 𐎠𐎵 𐎠𐎵, *ša-a-tu*; *šunūti*, "those", may be written 𐎲 𐎠𐎵 𐎠𐎵, *šu-nu-ti*; *annāti*, "these", may be written 𐎠𐎵 𐎠𐎵 𐎠𐎵 𐎠𐎵, etc.

The INTERROGATIVE PRONOUNS most commonly employed are:—

(1.) *mannu*, 𐎠𐎵 𐎠𐎵, "who?", "whom?"

(2.) *minū*, "what?"

Nom.	<i>minū</i> ,	◀◀◀ ↗ = =
Gen.	<i>minī</i> ,	◀◀◀ = =
	<i>minē</i> ,	◀◀◀ = =
Acc.	<i>minā</i> ,	◀◀◀ ↘

The INDEFINITE PRONOUNS most commonly employed are:—

- | | | | |
|------|----------------|---------------------|--------------------|
| (1.) | <i>manma</i> , | ◀◀ | } “any, anyone”. |
| | <i>mamma</i> , | ◀◀ | |
| (2.) | <i>minma</i> , | ◀◀ | } “any, anything”. |
| | <i>mimma</i> , | { ◀◀ ,
◀◀ ◀ | |




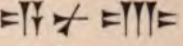
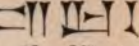
When the indefinite pronouns are employed with a negative, they may be translated, “no, no one, nothing”.


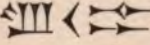




The RELATIVE PRONOUN is:—


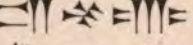


ša, Ψ or |||, “who, whom, which”.

N.B. The form *ša*, written Ψ or ||| is used for all numbers, genders, and cases. When the relative pronoun *ša* has the force of a genitive and would be translated in English by “whose”, the substantive in the relative clause takes the corresponding pronominal suffix; this rule will be made clear by an examination of the following examples:—


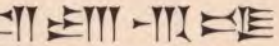

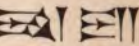
1. |||| || ||| ||| ||| ||| |||
šarru ša ip - ša - tu - šu ta - ba
 A king of whom his deeds are good.
 [i. e. A king, whose deeds are good.]



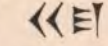

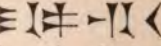
2.     
ilu ša la e-nu-u mil-lik-šu
 A god of whom not void is his counsel.
 [i. e. A god, whose counsel is not void.]

3.      
aš-ru ru-u-ku ša abē pl-ia
 A place distant of which my fathers

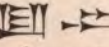



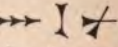
   
la iš-mu-u zi-kir šumi-šu
 not had heard mention of its name.

[i. e. A distant place, of whose name my fathers
 had not heard mention.]

4.    
ilu Iš-ta-ri-tum ša id-da
 Ištar of whom side

    
a-ša il man-ma la i-ṭi-hu-u
 her god any not can approach.

[i. e. Ištar, whose side no god can approach.]

5.     
immerē pl ša šipāti pl-šu-nu
 Sheep of which their fleeces

𐎶𐎵𐎶𐎵𐎶𐎵	𐎶𐎵𐎶𐎵𐎶𐎵	𐎶𐎵𐎶𐎵𐎶𐎵	𐎶𐎵𐎶𐎵𐎶𐎵	𐎶𐎵𐎶𐎵𐎶𐎵
<i>ar</i>	-	<i>ga - man-nu</i>		<i>ṣar - pat</i>
with crimson				are dyed.

[i. e. Sheep, whose fleeces are dyed with crimson.]

In each of the examples 1, 2 and 3 the substantive in the relative clause takes the 3. m. sing. pronominal suffix (*šu*), as the substantives *šarru*, "king", *ilu*, "god", and *aš-ru*, "place", are masculine and in the singular. In No. 4 the substantive in the relative clause (*id-da-a*) takes the 3. f. sing. pron. suffix (*ša*), as the goddess *Ištar* is feminine. In No. 5 the substantive in the relative clause (*šipāti*) takes the 3. m. plur. pron. suffix, as *immerē*, "sheep", is masculine and in the plural. Similarly, when the relative pronoun *ša* has the force of an accusative or dative, the governing verb in the relative clause may take the pronominal suffix, while a preposition invariably does so.

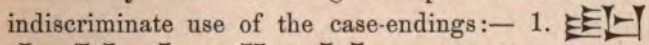
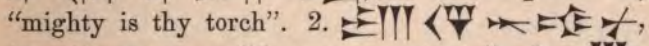
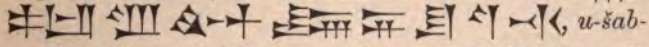
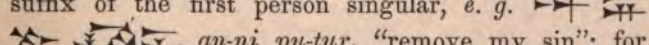
CHAPTER VI.

SUBSTANTIVES AND ADJECTIVES.

Substantives and adjectives in the singular end in one of the three vowels *u*, *i* and *a*, which are **case-endings**, and, as a general rule, may be regarded as marking the **NOMINATIVE**, the **GENITIVE** and the **ACCUSATIVE** case respectively. The following examples illustrate this rule:—

1.  *šarru ra-bu-u šarru dan-nu*, "the great king, the mighty king".
2.  *ša-an-gu-u ši-ru*, "an exalted priest".
3.  *lu-u šul-mu a-na bēli-ia*, "Greeting unto my lord!".
4.  *tu-ub lib-bi*, "joy of heart".
5.  *ki-šad na-a-ri*, "the bank of the river".
6.  *ba-ab ap-si-i*, "the gate of the abyss".
7.  *a-lik ur-ḥa e-ti-iḫ ša-da-a*, "take the road, traverse the mountain".
8.  *a-ma-ta i-zak-kar*, "the word he spake".
9.  *u-šal-liṭ lib-ba*, "he

pierced the heart". In examples 1 and 2 every word is in the nominative, and in example 3 the substantive *šul-mu*, "greeting", which is the subject of the sentence, is also in the nominative. In examples 4, 5 and 6 the substantives *lib-bi*, *na-a-ri* and *ap-si-i* are in the genitive; and in examples 7, 8 and 9 *ur-ḥa*, *ša-da-a*, *a-ma-ta* and *lib-ba* are in the accusative after the verbs in each sentence.

To this rule, however, exceptions constantly occur, and the case-endings are frequently employed indiscriminately. The following examples illustrate the indiscriminate use of the case-endings:— 1. , *šar-ḥat di-pa-ra-ka*, "mighty is thy torch". 2. , *ta-paṭ-ṭar ar-nu*, "thou removest sin". 3. , *u-šab-ru'-in-ni šu-ut-ti*, "they caused me to behold a dream". In example 1 the subject of the sentence, *di-pa-ra*, is in the nominative, but it has the accusative case-ending; in example 2 *ar-nu* is in the accusative after the verb *ta-paṭ-ṭar*, but it has the nominative case-ending; and in example 3 *šu-ut-ti* is for a similar reason in the accusative, but it has the genitive case-ending. It should be noted that the termination *i* in substantives in the nominative or accusative is frequently not the case-ending but the pronominal suffix of the first person singular, *e. g.* , *an-ni pu-tur*, "remove my sin"; for other examples see above, p. 105.

GENDERS.

There are two GENDERS in Assyrian, masculine and feminine. The majority of substantives are either masculine or feminine, but some are of common gender. The feminine of adjectives in the singular and of some masculine substantives is formed by the addition of *atu*, or *itu*, or of the shortened form *tu*, to the nominal stem. The following examples illustrate the formation of feminines from masculine substantives:—

𒂗𒍪 𒍪	<i>šar-ru</i>	"king"
𒂗𒍪 𒂗𒍪 𒂗𒍪	<i>šar-ra-tu</i>	"queen"
𒂗𒍪 𒍪 𒂗𒍪	<i>ar-du</i>	"slave"
𒂗𒍪 𒍪 𒂗𒍪 𒂗𒍪	<i>ar-da-tu</i>	"handmaid"
𒂗𒍪 𒍪	<i>ma-ru</i>	"son"
𒂗𒍪 𒂗𒍪	<i>mar-tu</i>	"daughter"

The following examples illustrate the formation of the feminine of adjectives in the singular:—

𒂗𒍪 𒂗𒍪	<i>dan-nu</i>	"strong"	masc.
𒂗𒍪 𒂗𒍪 𒂗𒍪	<i>dan-na-tu</i>	"	fem.
𒂗𒍪 𒂗𒍪 𒂗𒍪	<i>ru-bu-u</i>	"great"	masc.
𒂗𒍪 𒂗𒍪 𒂗𒍪	<i>ru-ba-a-tu</i>	"	fem.
𒂗𒍪 𒂗𒍪	<i>el-lu</i>	"bright"	masc.
𒂗𒍪 𒂗𒍪 𒂗𒍪	<i>el-li-tu</i>	"	fem.
𒂗𒍪 𒂗𒍪	<i>rim-nu-u</i>	"merciful"	masc.
𒂗𒍪 𒂗𒍪 𒂗𒍪	<i>rim-ni-tu</i>	"	fem.

𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>ra-bu-u</i>	"great"	masc.
𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>ra-bi-tu</i>	"	fem.
𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>da-ru-u</i>	"lasting"	masc.
𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>da-ri-tu</i>	"	fem.
𒂍𒀭 𒂍𒀭	<i>rap-šu</i>	"broad"	masc.
𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>ra-pa-aš-tu</i>	"	fem.
𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>na-ak-ru</i>	"hostile"	masc.
𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>na-ki-ir-tu</i>	"	fem.
𒂍𒀭 𒂍𒀭	<i>kab-tu</i>	"heavy"	masc.
𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>ka-bit-tu</i>	"	fem.
𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>ša-a-bu</i>	"good"	masc.
𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>ša-ab-tu</i>	"	fem.

A few adjectives form their feminine in *ūtu*, *e. g.*

𒂍𒀭 𒂍𒀭 <	<i>šur-bu-u</i>	"great"	masc.
𒂍𒀭 𒂍𒀭 𒂍𒀭	<i>šur-bu-tu</i>	"	fem.

THE PLURAL OF SUBSTANTIVES.

The PLURALS of substantives and adjectives in Assyrian are formed by adding various terminations to the nominal stem. The plurals of SUBSTANTIVES are formed in the following ways:—

I. Some substantives form their plurals in *ē*. As, in writing, the vowels *e* and *i* frequently interchange, the *ē* of this form of the plural is often written *i*. The following examples illustrate this form of the plural:—

𐎶 𐎠 𐎠 𐎠 𐎠	<i>ša-mu-u</i>	"heaven"
𐎶 𐎠 𐎠 𐎠	<i>ša-me-e</i>	"heaven" (plur.)
𐎠 𐎠 𐎠 𐎠	<i>mu-u</i>	"water"
𐎠 𐎠 𐎠 𐎠	<i>me-e</i>	"water" (plur.)
𐎶 𐎠 𐎠 𐎠 𐎠 𐎠	<i>ru-bu-u</i>	"prince"
𐎶 𐎠 𐎠 𐎠 𐎠 𐎠	<i>ru-bi-e</i>	"princes"
𐎶 𐎠 𐎠	<i>al-pu</i>	"ox"
𐎶 𐎠 𐎠	<i>al-pi</i>	"oxen"
𐎶 𐎠	<i>ni-šu</i>	"people"
𐎶 𐎠	<i>ni-ši</i>	"peoples"
𐎶 𐎠 𐎠 𐎠 𐎠	<i>ka-ak-ku</i>	"weapon"
𐎶 𐎠 𐎠 𐎠 𐎠	<i>ka-ak-ki</i>	"weapons".

II. Other substantives form their plurals in *āni* or *ānu*, e. g.

𐎶 𐎠	<i>a-lu</i>	"city"
𐎶 𐎠 𐎠 𐎠 𐎠	<i>a-la-a-ni</i>	"cities"
𐎶 𐎠 𐎠	<i>hur-šu</i>	"mountain"
𐎶 𐎠 𐎠 𐎠 𐎠 𐎠	<i>hur-ša-a-ni</i>	"mountains"
𐎶 𐎠 𐎠 𐎠	<i>ša-al-mu</i>	"image"
𐎶 𐎠 𐎠 𐎠	<i>ša-l-ma-a-nu</i>	"images".

III. Other substantives form their plurals in *ā*, especially names of parts of the body which occur in pairs, e. g.

𐎶 𐎠	<i>i-du</i>	"side"
𐎶 𐎠 𐎠 𐎠	<i>i-da-a</i>	"sides".

IV. Substantives with the feminine termination in the singular form their plurals in *āti* or *ēti*. A few substantives, though they are without the feminine termination in the singular, form their plurals in the same way. The following examples illustrate this form of the plural:—

𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>šar-ra-tu</i>	"queen"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>šar-ra-a-ti</i>	"queens"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>kib-ra-tu</i>	"region"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>kib-ra-a-ti</i>	"regions"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>be-el-tu</i>	"lady"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>be-li-e-ti</i>	"ladies"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>na-a-ru</i>	"river"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>na-ra-a-ti</i>	"rivers"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>ku-dur-ru</i>	"boundary stone"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>ku-dur-ri-e-ti</i>	"boundary stones".

V. Many substantives employ more than one of the forms of the plural which have been described in sections I—IV, *e. g.*

𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>su-u-ku</i>	"street"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>su-ka-a-ni</i>	} "streets"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>su-ka-a-ti</i>	
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>kar-nu</i>	"horn"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>kar-ni</i>	} "horns"
𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠𐎧𐎡𐎢𐎠	<i>kar-na-a-ti</i>	

𐎠𐎡𐎢𐎣𐎤	𐎠𐎡𐎢𐎣𐎤	<i>gir-ru</i>	"expedition"
𐎠𐎡𐎢𐎣𐎤	𐎠𐎡𐎢𐎣𐎤𐎥𐎦	<i>gir-ri-e</i>	} "expeditions".
𐎠𐎡𐎢𐎣𐎤	𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪	<i>gir-ri-e-ti</i>	

In the examples of the forms of the plural which have been given above, instances have been taken from words written syllabically. It should be noted, however, that in the inscriptions substantives are frequently expressed by ideograms, and their plurals are then generally indicated by the addition of the plural sign 𐎶𐎶𐎶𐎶 (see above, p. 96), e. g. 𐎠𐎡𐎢, *māru*, "son", 𐎠𐎡𐎢𐎶𐎶𐎶𐎶, *mārē*, "sons"; 𐎠𐎡𐎢, *bēlu*, "lord", 𐎠𐎡𐎢𐎶𐎶𐎶𐎶, *bēlē*, "lords"; 𐎠𐎡𐎢, *ilu*, "god", 𐎠𐎡𐎢𐎶𐎶𐎶𐎶, *ilāni*, "gods"; 𐎠𐎡𐎢, *mātu*, "land", 𐎠𐎡𐎢𐎶𐎶𐎶𐎶, *mātāti*, "lands"; 𐎠𐎡𐎢𐎶𐎶𐎶𐎶, *narkabtu*, "chariot", 𐎠𐎡𐎢𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶, *narkabāti*, "chariots". Sometimes the form of the plural of a word expressed by an ideogram is indicated by means of a phonetic complement (see above, p. 64 f.), e. g. 𐎠𐎡𐎢, *šadū*, "mountain", plur. 𐎠𐎡𐎢𐎶𐎶𐎶𐎶 𐎠𐎡𐎢𐎶𐎶𐎶𐎶, *šadē pl(e)* i. e. *šadē*, or 𐎠𐎡𐎢𐎶𐎶𐎶𐎶 𐎠𐎡𐎢𐎶𐎶𐎶𐎶, *šadāni pl(ni)* i. e. *šadāni*.








THE PLURAL OF ADJECTIVES.

The masculine plural of ADJECTIVES is formed by means of the termination *ūti*, and the feminine plural by the termination *āti*, or *ēti*. The following examples illustrate the formation of the plural of adjectives:—






























	<i>dam-ku</i>	"favourable"
	<i>da-am-ku-u-ti</i>	masc. plur.
	<i>dam-ka-a-ti</i>	fem. plur.
	<i>dan-nu</i>	"strong"
	<i>dan-nu-ti</i>	masc. plur.
	<i>dan-na-a-te</i>	fem. plur.
	<i>ra-bu-u</i>	"great"
	<i>ra-bu-ti</i>	masc. plur.
	<i>ra-ba-a-ti</i>	fem. plur.
	<i>lim-nu</i>	"evil"
	<i>lim-nu-ti</i>	masc. plur.
	<i>lim-ni-e-ti</i>	fem. plur.

As in the case of substantives, adjectives are frequently expressed by means of ideograms, and their plurals are then indicated by the addition of the plural sign . It may here be noted that an adjective generally follows the substantive to which it refers and with which it agrees in gender and number; the following examples illustrate this rule:—

id-lu kar-du, "the valiant warrior"; *sar-ru dan-nu*, "a strong king"; *bēltu šur-bu-tu*, "a great lady"; *ilāni pl rabūti pl*, "the great gods"; *alāni pl-šu dan-nu-ti*, "his strong cities"; *ka-ta*^{II}

damḱāti pl, "favourable hands";    
  , *ip-se-ti-ki lim-ni-e-ti*, "thy evil deeds".

THE CONSTRUCT STATE.

When to one substantive is joined another in the genitive, the former is said to be in the CONSTRUCT STATE. The two substantives so joined are closely connected, and as they are pronounced together there is a tendency to lighten and shorten the first of the two. The noun in the construct state, therefore, if it is a singular noun in the nominative or accusative, generally drops the case-ending (*u* or *a*), *e. g.*   , *ši-it ilu Šamši(ši)*, "sun-rise",   , *e-riḫ ilu Šamši(ši)*, "sun-set",   , *be-el ilāni pl*, "lord of the gods". If the noun is in the genitive, however, the *i* of the genitive does not disappear, *e. g.*      , *ina tu-kul-ti ilāni pl rabūti pl*, "with the help of the great gods". In some words a short vowel of the stem has already dropped out before the case-ending and this in the construct reappears, *e. g.* *zikru*, "mention",   , *zi-kir šu-mi-šu*, "mention of his name"; *bukru*, "first-born",   , *bu-kur ilu Bēl*, "first-born of Bēl". With plural nouns in the construct state, the plural terminations *āni*, *āti*, *ēti* and *ūti* may become respectively *ān*, *āt*, *ēt* and *ūt*, *e. g.*    , *ān*, *āt*, *ēt* and *ūt*, *e. g.*    .

THE MIMATION.

The particle *ma*, or its shortened form *m*, is frequently appended to substantives and adjectives. Originally the use of this MIMATION, as it is termed, may have been to convey emphasis (see below, p. 126), but it has been so weakened in use that its addition to a noun in no way affects its meaning. Thus "O lord" may be expressed indifferently by 𐎶 𐎠, *be-lu*, or 𐎶 𐎠𐎺, *be-lum*; "a holy place" may be expressed by 𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺, *aš-ru el-lu*, or 𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺, *aš-ru el-lum*; "the merciful mother" may be expressed by 𐎠𐎺𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺, *um-mu ri-mi-ni-tu*, or 𐎠𐎺𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺𐎠𐎺, *ummu ri-mi-ni-tum*; "unto favour" may be expressed by 𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺, *a-na da-mi-iḫ-ti*, or 𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺 𐎠𐎺𐎠𐎺, *a-na da-mi-iḫ-tim*. The mimation is but very rarely attached to words in the construct state (see above, p. 120).

CHAPTER VII.

PARTICLES, ADVERBS, PREPOSITIONS AND CON- JUNCTIONS.

The NEGATIVE PARTICLES in Assyrian are

<i>lā</i>	𐎶𐎵𐎶	<i>la-a</i>	} “not”
	𐎶𐎵	<i>la</i>	
	𐎶	<i>lā</i>	
<i>ul</i>	𐎶𐎵𐎶	<i>ul</i>	
	𐎶	<i>ul</i>	

The following examples illustrate their use:—



𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶, *ša ša-ni-na la-a i-šu-u*, “who hath not a rival”; 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶, *ana-ku la i-du-šu-nu-ti*, “I know them not”; 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶, *muršu lā ṭābu*, “a sickness that is not good”; 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶, *ki-bit-ka ul im-maš-ši*, “thy command is not forgotten”; 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶 𐎶𐎵𐎶, *an-ni-ki ki-nim ša ul enū(u)*, “thy true mercy which is not altered”.

















under which they are most commonly found written in the inscriptions.

<i>mēnu</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶	<i>me-i-nu</i>	} "how?"
<i>mīnu</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶	<i>mi-i-nu</i>	
	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶	<i>mi-nu</i>	
<i>mīni</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>mi-i-ni</i>	
<i>ana mēni</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>a-na me-i-ni</i>	} "why?"
<i>ammēni</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>am-me-ni</i>	
<i>ammīni</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>am-mi-ni</i>	
<i>adi mati</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>a-di ma-ti</i>	"how long?"

The following is a list of the principal ADVERBS OF TIME and MANNER, together with the forms under which they are most commonly found written :—

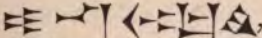
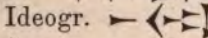
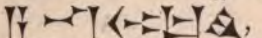

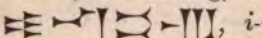
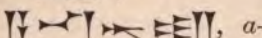
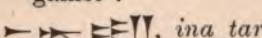
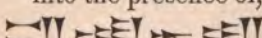
<i>adū</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>a-du-u</i>	"now"
<i>umā</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>u-ma-a</i>	"now"
<i>eninn'a</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>e-nin-na</i>	"now"
		(opposed to "formerly")	
<i>matīma</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>ma-ti-ma</i>	} "whenever, at any time"; with negative, "never".
<i>matēma</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>ma-ti-e-ma</i>	
<i>kī'am</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>ki-a-am</i>	"so, thus"
<i>mā</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>ma-a</i>	} "thus, as follows" (introducing direct speech)
<i>umma</i>	𐎠𐎵𐎶𐎶𐎶𐎶𐎶𐎶𐎶	<i>um-ma</i>	

PREPOSITIONS in Assyrian are sometimes written phonetically and sometimes expressed by ideograms. In the centre column of the following list the forms are given which the propositions most commonly assume when written phonetically; when a preposition may be expressed by an ideogram, this is also added. Thus the preposition *ina*, "in", may be written phonetically , *i-na*, or may be expressed ideographically by the sign , *ina*. The following is a list of the principal prepositions in Assyrian:—

<i>ina</i>	 , <i>i-na</i>	"in"
	Ideogr. 	
<i>ana</i>	 , <i>a-na</i>	"to"
	Ideogr. 	
<i>ištu</i>	 , <i>iš-tu</i>	"from"
	Ideogr. 	
<i>ultu</i>	 , <i>ul-tu</i>	"from"
	Ideogr. 	
<i>itti</i>	 , <i>it-ti</i>	"with"
	Ideogr. 	
<i>eli</i>	 , <i>e-li</i>	"on, upon"
	Ideogr. 	
<i>šir</i>	 , <i>ši-ir</i>	"on, upon, against"
	Ideogr. 	
<i>adi</i>	 , <i>a-di</i>	"up to, to, together with"
	Ideogr. 	

<i>gādu</i>	𐎡𐎢𐎣𐎤𐎥, <i>ga-du</i>	"up to, to, together with"
<i>arki</i>	𐎡𐎢𐎣𐎤𐎥, <i>ar-ki</i>	"after, behind"
	Ideogr. 𐎡𐎢𐎣𐎤𐎥	
<i>balū</i>	𐎡𐎢𐎣𐎤𐎥, <i>ba-lu</i>	"without"
	𐎡𐎢𐎣𐎤𐎥, <i>ba-lum</i>	
<i>kī</i>	𐎡𐎢𐎣𐎤𐎥, <i>ki-i</i>	"like, as"
<i>kīma</i>	𐎡𐎢𐎣𐎤𐎥, <i>ki-ma</i>	"like"
	Ideogr. 𐎡𐎢𐎣𐎤𐎥	
<i>aššu</i>	𐎡𐎢𐎣𐎤𐎥, <i>aš-šu</i>	"concerning, with a view to, because of"
	𐎡𐎢𐎣𐎤𐎥, <i>aš-šu</i>	
	𐎡𐎢𐎣𐎤𐎥, <i>aš-šu</i>	
	𐎡𐎢𐎣𐎤𐎥, <i>aš-šum</i>	
<i>kūm</i>	𐎡𐎢𐎣𐎤𐎥, <i>ku-um</i>	"instead of"
<i>kirib</i>	𐎡𐎢𐎣𐎤𐎥, <i>ki-rib</i>	"in, within"
<i>libbi</i>	𐎡𐎢𐎣𐎤𐎥, <i>lib-bi</i>	"in, within"
	Ideogr. 𐎡𐎢𐎣𐎤𐎥	
<i>pāni</i>	𐎡𐎢𐎣𐎤𐎥, <i>pa-ni</i>	"before"
	Ideogr. 𐎡𐎢𐎣𐎤𐎥	
<i>maḥar</i>	𐎡𐎢𐎣𐎤𐎥, <i>ma-ḥar</i>	"before"
<i>ḫabal</i>	𐎡𐎢𐎣𐎤𐎥, <i>ḫa-bal</i>	"in the midst of"
	Ideogr. 𐎡𐎢𐎣𐎤𐎥	
<i>ḫabalti</i>	𐎡𐎢𐎣𐎤𐎥, <i>ḫa-bal-ti</i>	"in the midst of"
	𐎡𐎢𐎣𐎤𐎥, <i>ḫabal-ti</i>	
<i>bīrit</i>	𐎡𐎢𐎣𐎤𐎥, <i>bi-rit</i>	"between"
<i>pūt</i>	𐎡𐎢𐎣𐎤𐎥, <i>pu-ut</i>	"opposite"

Some prepositions occur in combination with *ina*, *ana*, or *ištu*; of these the following may be mentioned :—

- ina muḥḥi* , *i-na muḥḥi*;
 Ideogr. , *ina muḥḥi*;
 "on, concerning, to, against".
- ana muḥḥi* , *a-na muḥḥi*;
 Ideogr. , *ana muḥḥi*;
 "on, concerning, to, against".
- ina bīri* , *i-na bi-ri*: "between".
- ana tarṣi* , *a-na tar-ṣi*: "against".
- ina tarṣi* , *ina tar-ṣi*: "opposite, into the presence of, in the time of".
- ištu tarṣi* , *iš-tu tar-ṣi*:
 "from, since".

Some of the prepositions, which have already been given in the list on p. 127 f., are also found in combination with *ina*, *ana*, *ištu*, *ultu* and *adi*. As the commoner forms of these prepositions have already been given in cuneiform, in the following list they are given in transliteration only :— *ina eli*, *ana eli*, "upon, concerning, against"; *ina kirib*, *ina kirbi*, "in"; *ana kirib*, *ana kirbi*, "to"; *ištu kirib*, *ultu kirib*, "from, from out of"; *ina libbi*, "in"; *ana libbi*, "to"; *ištu libbi*, *ultu libbi*, "from, from out of"; *ina pān*, *ištu pān*, "before"; *ina maḥar*, "before"; *ana maḥri*, *adi maḥri*, "into the presence

of"; *ina kabal*, *ina kabalti*, "in the midst of",
ina birit, *ina birti*, "between, within"; *ina pūt*,
 "opposite".

The following is a list of the principal CONJUNCTIONS
 in Assyrian. In the centre column of the list the
 forms are given under which they are most com-
 monly found written in the inscriptions.

<i>u</i>	𐎶-𐎶𐎵, <i>u</i>	"and" (connecting sen- ces and nouns)
<i>ma</i>	𐎶, <i>ma</i>	"and" (connecting two verbs, to the first of which it is appended)
<i>enuma</i>	𐎶𐎶 𐎶𐎵 𐎶, <i>e-nu-ma</i>	} "when"
<i>inuma</i>	𐎶𐎶 𐎶𐎵 𐎶, <i>i-nu-ma</i>	
<i>inu</i>	𐎶𐎶 𐎶, <i>i-nu</i>	
<i>inum</i>	𐎶𐎶 𐎶 𐎶𐎶𐎶𐎶, <i>i-nu-um</i>	
<i>kī</i>	𐎶𐎶 𐎶𐎵, <i>ki-i</i>	} "as, when"
<i>kī ša</i>	𐎶𐎶 𐎶𐎵 𐎶, <i>ki-i ša</i>	
<i>akī ša</i>	𐎶𐎶 𐎶𐎶 𐎶𐎵 𐎶, <i>a-ki-i ša</i>	"as"
<i>adi</i>	𐎶𐎶 𐎶𐎶, <i>a-di</i>	"while, so long as; till, until"
<i>ištu</i>	𐎶𐎶 𐎶𐎵, <i>iš-tu</i>	} "since"
<i>ultu</i>	𐎶𐎶 𐎶𐎵, <i>ul-tu</i>	
<i>arki ša</i>	𐎶𐎶 𐎶𐎶 𐎶𐎵 𐎶, <i>ar-ki ša</i>	"after"
<i>šumma</i>	𐎶𐎶 𐎶, <i>šum-ma</i>	"if"

CHAPTER VIII.

VERBS.

Roots or stem-words in Assyrian consist of two, three and four consonants, of which trilateral roots, or roots of three consonants are by far the most common. Roots are not words in themselves but are the frameworks, or skeletons, of words. Many words have the same skeleton, or framework of consonants, and they are therefore said to be derived from the same root; moreover, each root contains in itself a meaning or idea which may be traced in every word derived from that root. The nature of roots may best be explained by citing a few examples with their derivatives. The three consonants GMR contain the inherent idea of completeness and form the skeleton or root of the verb *gamāru*, "to complete", of the adjective *gamru*; "complete", and of the substantives *gamrūtu*, "completeness", and *gimru*, "all". The three consonants DMĶ contain the inherent idea of being favourable, and form the root of the verb *damāku*, "to be favourable", of the adject-

tive *damku*, "favourable", and of the substantives *damiktu* and *dumku* "favour, mercy". The three consonants DNN contain the inherent idea of strength, and form the root of the verb *danānu* "to be strong", of the adjective *dannu*, "strong", and of the substantives *dunnu*, "might", and *dannatu*, "fortress". The three consonants RKB contain the inherent idea of riding, and form the root of the verb *rakābu*, "to ride", and of the substantives *rakbu*, "messenger", and *narkabtu*, "chariot". The three consonants ŠKN contain the inherent idea of placing, arranging or making, and form the root of the verb *šakānu*, "to place, to make", and of the substantives *šaknu*, "governor", *šaknūtu*, "governorship", *šiknu* "a thing made, a creature", and *maškanu* "a place".

From the above examples it will be clear that a root may be compared to a skeleton, which, when clothed with different vowels and sometimes with additional consonants, gives rise to verbs, substantives and adjectives, each of which bears some relation in meaning to the root from which it is derived. We may now go further and state that by the addition of other vowels and consonants to the root the various meanings of the verb are obtained. Taking, for example, the trilateral root KŠD, which contains the inherent idea of "conquering", and clothing it with different vowels we may obtain the following verbal forms: *kašādu*, "to conquer"; *ikšud*, "he conquered"; *ikašad*, "he conquers"; *kušud*, "conquer thou". In

these examples the three consonants of the root, which convey the inherent idea of conquering, are printed in heavier type; the vowels printed in lighter type convey the different verbal meanings. For the root KŠD let us now substitute the root ŠKN which contains the inherent idea of "placing"; by adding the same vowels as before we obtain similar verbal forms, thus:— *šakānu*, "to place"; *iškun*, "he placed"; *išakan*, "he places"; *šukun*, "place thou". If we substitute the root PṬR, which contains the inherent idea of "loosening", and add the same vowels as before, we again obtain similar verbal forms:— *paṭāru*, "to loosen"; *iṭṭur*, "he loosened"; *ipaṭar*, "he loosens"; *puṭur*, "loosen thou". It will be clear from these examples that certain vowels when added to the root convey certain definite verbal meanings; we may now pass to the description and paradigm of the simple stem of the regular verb.

The Assyrian verb possesses the following **tenses**: the PRETERITE, the PRESENT, the IMPERATIVE, the PARTICIPLE, the PERMANISIVE and the INFINITIVE. The Preterite refers to past time; the Present is employed for the future as well as the present; the Permanisive is somewhat similar to the Participle in that it expresses a state or condition, and its use will be referred to later (see p. 142 f.). Taking as an example for conjugation the root KŠD, which has already been referred to as conveying the inherent idea of "conquering", the forms assumed by the tenses in

PARADIGM OF THE "KAL", OR SIMPLE STEM, OF THE REGULAR VERB.

Person	Preterite	Present	Imperative	Participle	Permissive	Infinitive
Sing., 3. m.	<i>ikšud</i>	<i>ikášad</i> ¹		<i>káš(i)du</i> ²	<i>kašid</i>	<i>kašādu</i>
" 3. f.	<i>takšud</i>	<i>takášad</i>			<i>kašdat</i>	
" 2. m.	<i>takšud</i>	<i>takášad</i>	<i>kušud</i>		<i>kaš(i)dāt(a)</i>	
" 2. f.	<i>takšudī</i>	<i>takášadī</i>	<i>kušudī</i>		<i>kašdatī</i>	
" 1. c.	<i>akšud</i>	<i>akášad</i>			<i>kašdak(u)</i>	
Plur., 3. m.	<i>ikšudū</i>	<i>ikášadū</i>			<i>kašdū(ni)</i>	
" 3. f.	<i>ikšudā</i>	<i>ikášadā</i>			<i>kašdā</i>	
" 2. m.	<i>takšudū</i>	<i>takášadū</i>	<i>kušudū</i>		<i>kašdātunu</i>	
" 2. f.	<i>takšudā</i>	<i>takášudā</i>	<i>kušudā</i>			
" 1. c.	<i>nikšud</i>	<i>nikášad</i>			<i>kašdāni</i>	

¹ For the meaning of the accent, see below, p. 142. ² Vowels enclosed in parentheses are sometimes omitted.

the "KAL", or simple stem, of the verb, may be seen from the paradigm printed on the preceding page.

In the paradigm the tenses of the simple stem are given in transliteration; the following parsed examples illustrate some of the forms of the simple stem of the verb when written in cuneiform:—

𐎶𐎵 𐎶𐎵, *iš-pur*, "he sent", 3. m. sing. Pret. from *šapāru*. 𐎶𐎵 𐎶𐎵, *it-bu-uk*, "he poured out", 3. m. sing. Pret. from *tabāku*. 𐎶𐎵 𐎶𐎵, *aš-lul*, "I carried off", 1. sing. Pret. from *šalālu*. 𐎶𐎵 𐎶𐎵 𐎶𐎵, *iš-ku-nu*, "they set", 3. m. plur. Pret. from *šakānu*. 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵, *i-ša-ta-ar*, "he writes", 3. m. sing. Pres. from *šaṭāru*. 𐎶𐎵 𐎶𐎵 𐎶𐎵, *ta-ša-kan*, "thou dost set", 2. m. sing. Pres. from *šakānu*. 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵, *ta-ša-ba-ti*, "thou takest", 2. f. sing. Pres. from *šabātu*. 𐎶𐎵 𐎶𐎵, *mu-ḥur*, "receive", 2. m. sing. Imper. from *maḥāru*. 𐎶𐎵 𐎶𐎵 𐎶𐎵, *ma-gi-ru*, "obedient", m. sing. Part. from *magāru*. 𐎶𐎵 𐎶𐎵 𐎶𐎵, *ḥa-ba-tu*, "to plunder", Infin. from *ḥabātu*.

We have hitherto described the simple stem of the verb, which is termed "Kāl" from the Hebrew adjective *kal*, "light"; this term is borrowed from the Hebrew verb, the Jewish grammarians having applied the word to the simple stem of the verb in Hebrew, to distinguish it from the stems weighted with formative additions which they termed "heavy". In addition to the Kāl, the verb in Assyrian possesses nine stems which take their names from the paradigm

of the verb "to do" in Hebrew and Arabic. The following is a list of the **stems** of the verb, with summaries of their signification and formation:—

The **QAL** is the simple stem of the verb. See the paradigm on p. 135.

The **PIEL** has an intensive signification. It is formed by doubling the middle consonant of the root.

The **SHAFEL** has a causative signification. It is formed by prefixing the consonant *š*.

The **NIFAL** has a passive signification. It is formed by prefixing the consonant *n*.

From these four stems are formed four more by the insertion of a *t*; they are

The **IFTEAL**, which is generally not to be distinguished in meaning from the **Qal**.

The **IFTAAL**, which sometimes has the same meaning as the **Piel**, and sometimes serves as its passive.

The **ISHTAFAL**, which sometimes has the same meaning as the **Shafel** and sometimes serves as its passive.

The **ITTAFAL** (contracted from **Intafal**), which like the **Nifal** has a passive signification.

By the further insertion of an *n* in the **Ifteal** and **Itafal** are formed two more stems which are

The **IFTANEAL**, which has an active signification.

The **ITTANAFAL** (contracted from **Intanafal**), which has sometimes a passive, sometimes an active, signification.

The significations of the stems here given hold good as a general rule, but in some cases the stems of a verb have acquired special meanings, *e. g.* *abātu*, "to destroy", in the Nifal means "to fly, to escape"; and *lamādu*, "to learn", in the Piel signifies "to teach".¹

The scheme of the regular verb is printed on p. 139. The verb *kašādu*, "to conquer", is selected for displaying the forms which the various stems of the regular verb assume. It should be noted, however, that all these forms do not occur in the inscriptions in the case of any one verb. For convenience of comparison, however, it has been assumed that all the forms are found in the case of *kašādu*. In the Preterite, Present, and Permansive the 3rd pers. masc. sing. is given, and in the Imperative the 2nd pers. masc. sing. The tenses are inflected in the other stems as in the paradigm of the *Ḳal* or simple stem (see p. 135); the initial *u* in the Pret. and Pres. of the Piel, Shafel, Iftaal and Ishtafal is retained in those tenses. With the help of the scheme the student should have little difficulty in parsing any form of a regular verb.

¹ Mention should perhaps be made of two other stems of the verb, in addition to the ten stems mentioned above. These are a Shafel and an Ishtafal formed from the Piel, and are termed the Piel-Shafel and the Piel-Ishtafal. They are however rarely met with and may here be disregarded.

THE SCHEME OF THE REGULAR VERB.

Stem	Preterite	Present	Imperative	Participle	Pernansive	Infinitive
Kal	<i>ikšud</i>	<i>iktāšad</i>	<i>kušud</i>	<i>kāš(i)du</i>	<i>kašid</i>	<i>kašādu</i>
Piel	<i>{ukaššid</i> <i>{ukéšid</i>	<i>ukaššad</i>	<i>{kuššid</i> <i>{kaššid</i>	<i>mukaššidu</i>	<i>kuššud</i>	<i>kuššūdu</i>
Shafel	<i>{uškšid</i> <i>{uškšid</i>	<i>uškšad</i>	<i>škšid</i>	<i>muškšidu</i>	<i>škšud</i>	<i>škšūdu</i>
Nifal	<i>ikkašid</i>	<i>iktāšad</i>	<i>nakšid</i>	<i>mukkaš(i)du</i>	<i>nakšud</i>	<i>{nakšūdu</i> <i>{nakāšūdu</i>
Iftaal	<i>{iktāšad</i> <i>{iktéšid</i>	<i>iktāšad</i>	<i>{kitšad</i> <i>{kitāšad</i>	<i>muktaš(i)du</i>	<i>{kitšud</i> <i>{kitāšud</i>	<i>{kitšūdu</i> <i>{kitāšūdu</i>
Iftaal	<i>{uktaššid</i> <i>{uktéšid</i>	<i>uktaššad</i>		<i>muktaššidu</i>	<i>kutāšud</i>	<i>kutāšūdu</i>
Ishtafal	<i>{uštakšid</i> <i>{uštešid</i>	<i>uštakšad</i>	<i>štakšid</i>	<i>muštakšidu</i>	<i>štakšud</i>	<i>{štakšūdu</i> <i>{šitakšūdu</i>
Ittafal	<i>ittakšad</i>	<i>ittakšad</i>		<i>muttakšidu</i>		<i>itakšūdu</i>
Iftaneal	<i>iktanāšad</i>	<i>iktanāšad</i>				
Ittanafal	<i>ittanakšad</i>	<i>ittanakšad</i>				

The following parsed examples illustrate some of the commoner forms of the regular verb when written in cuneiform:—

𐎶𐎵𐎶 𐎶𐎵 𐎶𐎵 𐎶𐎵, *u-na-aš-ši-ik*, "he kissed", 3. m. sing. Pret. Piel from *našāku*.

𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵, *tu-nak-ki-ir*, "thou didst alter", 2. m. sing. Pret. Piel from *nakāru*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *u-dan-nin*, "I strengthened", 1. m. sing. Pret. Piel from *danānu*.

𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵, *u-na-ak-ki-mu*, "they heaped up", 3. m. plur. Pret. Piel from *nakāmu*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *nu-um-mir*, "make bright", 2. m. sing. Imper. Piel from *namāru*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *mu-tak-kil*, "who strengtheneth", m. sing. Part. Piel from *takālu*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *u-šam-ḫit*, "he overthrew", 3. m. sing. Pret. Shafel from *maḫātu*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *tu-šak-lil*, "thou didst complete", 2. m. sing. Pret. Shafel from *[kalālu]*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *u-ša-aš-ṭir*, 1. sing. Pret. Shafel from *šaṭāru*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *tu-ša-aš-bat*, "thou shalt take", 2. m. sing. Pres. Shafel from *šabātu*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *šu-uš-kin*, "cause to place", 2. m. sing. Imper. Shafel from *šakānu*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *šu-uš-pu-lu*, "to abase", Inf. Shafel from *šapālu*.



















𐎶𐎵 𐎶𐎵 𐎶𐎵, *iš-ša-kin*, "it was set", 3. m. sing. Pret. Nifal from *šakānu*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *ip-ta-ra-as*, "he hindered", 3. m. sing. Pret. Iftéal from *parāsu*.

𐎶𐎵 𐎶𐎵 𐎶𐎵, *mut-tap-ri-šu*, m. sing. Part. Ittafal from *[parāšu]*.

In describing the *Ḳal*, or simple stem, of the regular verb it was stated that the form of the Pre-

terite of the verb *kašādu* is *ikšud*, that of the Present *ikašad*, and that of the Imperative *kušud*. The vowels here added to the stem KŠD hold good for these tenses in the majority of verbs, but it should be noted that in a few verbs other vowels are found, e. g. *labāru*, "to grow old", has for its Present the form *ilabir*, not *ilabar*; *balātu*, "to live", has for its Present the form *ibalut*, not *ibalaṭ*; *paḳādu*, "to inspect, to entrust", has for its Preterite the form *ipḳid*, for its Present the form *ipaḳid*, and for its Imperative the form *piḳid*; and *šabātu*, "to seize", has for its Preterite the form *išbat*, for its Present the form *išabat*, and for its Imperative the form *šabat*.

In the Preterite, the Present, and the Permansive all forms of the verb which end in a consonant, may take in addition, at the end of the word, one of the three short vowels *a*, *i*, or *u*, e. g.   , *aš-lu-la* (for *ašlul*), "I carried off", 1. sing. Pret. *Ḳal* from *šalālu*;   , *il-li-ka* (for *illik*), 3. m. sing. Pret. *Ḳal* from *alāku*. In relative clauses the final vowel *u* is of frequent occurrence, e. g. *ušamḳit*, "he overthrew",   , *ša u-šam-ki-tu*, "who (3. m. sing.) overthrew"; *iḥšuḥ*, "he desired",   , *ša iḥ-šu-ḥu*, "whom he desired"; *ibēl*, "he conquered",   , *ša i-be-lu*, "who (3. m. sing.) conquered"; *ikšud*, "he had conquered",   , *ša ik-šu-du*, "whom he had conquered";

īskun, "he had set", $\Psi \sqsubset \parallel \sqcup \nmid$, *ša īš-ku-nu*, "which he had set".

It will be noticed that in the Paradigm of the $\dot{\text{K}}$ al of the regular verb on p. 135 the second syllable of the Present is accented, and that a similar accent is placed on the second syllable of the Preterite and Present of other stems in the Scheme of the verb on p. 139. The accent indicates that in pronunciation the tone falls upon the accented syllable, with the result that in writing the word the following radical is frequently doubled. Thus *ikāšad* is written *ikaš-šad*, *iktašad* is written *iktaššad*, etc. This will be clear from the following parsed examples:— $\Xi \Xi \langle \times \parallel \rangle$, *i-zak-kar*, "he speaks", 3. m. sing. Pres. $\dot{\text{K}}$ al from *zakāru*; $\Xi \parallel \Xi \langle \times \parallel \rangle$, *ta-zak-ka-ap*, "thou dost set up", 2. m. sing. Pres. $\dot{\text{K}}$ al from *zakāpu*; $\neg \parallel \langle \times \rangle \times$, *ik-kaš-šad*, "he will be conquered", 3. m. sing. Pres. Nifal from *kašādu*; $\Xi \parallel \neg \langle \times \rangle \neg \parallel \neg \times$, *aš-ta-ak-ka-an*, "I set", 1. sing. Pret. Ifteal from *šakānu*; $\sqsubset \parallel \neg \times \parallel \sqsubset \parallel \sqsubset \parallel$, *īš-tap-pa-ru-ni*, "they sent", 3. m. plur. Pret. Ifteal from *šapāru*.

The PERMANISIVE is a tense which resembles the Participle in that it expresses a state or condition; it differs from the Participle in that it expresses the person by means of certain additions which are affixed to it (see the Paradigm, p. 135). In the $\dot{\text{K}}$ al the Permansive may have a transitive, an intransitive, or a passive meaning, in the Shafel an active or a

passive meaning, while in the Piel and Nifal it has a passive signification. The following examples illustrate its use:— Ψ \langle Ψ , *ša-lim*, “he is safe”, 3. m. sing. Perm. $\dot{\text{Q}}$ al from *šālāmu*; Ψ \langle Ψ \langle Ψ \langle Ψ , *kat-ma-ku*, “I am overwhelmed”, 1. sing. Perm. $\dot{\text{Q}}$ al from *katāmu*; Ψ \langle Ψ \langle Ψ \langle Ψ , *ša-ak-nu-u-ni*, “they are set”, 3. m. plur. Perm. $\dot{\text{Q}}$ al from *šakānu*; Ψ \langle Ψ \langle Ψ \langle Ψ , *su-uh-hu-ru*, “it is turned away”, 3. m. sing. Perm. Piel from *saḥāru*; Ψ \langle Ψ \langle Ψ \langle Ψ , *šuk-lu-lu*, “it is completed”, 3. m. sing. Perm. Shafel, from [*kalālu*].

The tense for expressing a wish, which is termed the PRECATIVE, is formed by means of the precative particle *lū* (see above, p. 124) in combination with the Preterite or with the Permansive. The particle precedes the verb, and, when the first syllable of the Preterite begins with a vowel, the *lū* unites with it and they form a single word. The following examples illustrate the use of the Precative:—

li-ib-lu-uṭ (for *lū ibluṭ*), “let him live”;
liš-ša-kin (for *lū iššakin*), “let it be set”;
lu-uš-pur (for *lū ašpur*), “let me send”;
liš-ku-nu (for *lū iškunū*), “let them set”;
a-ma-ti lu-u ma-ag-rat (Perm.), “may my word be favourable”;
lu šak-na (Perm.) *šēpā-ka*, “may thy feet be set”.

Under the head of the Regular Verb, the tenses and stems of which have been described, all verbs

in Assyrian may be classed which contain three strong radicals; that is to say, all those verbs in which the three consonants of the root appear in every verbal form. In addition to these regular verbs there are in Assyrian a number of "weak verbs": that is to say, verbs in which certain consonants of the root are liable to undergo phonetic changes, or in which one or more of the letters of the root are represented by vowels in Assyrian although in other Semitic languages they are represented by consonants. The beginner, however, should not trouble himself at first with a study of the forms assumed by these "weak verbs"; for he will find they present few difficulties to him, when he has thoroughly mastered the forms of the regular verb. The reader is therefore recommended to accept for the time the forms they assume without attempting to classify them.¹ In the extracts from historical inscriptions which are given in the following two chapters a number of weak verbs occur, and in order to facilitate the study of the texts such forms are parsed in the footnotes to the translations. The regular verbs which occur in the text are also parsed in the footnotes, and the reader will be able to verify the forms which occur by referring to the paradigm and the scheme of the regular verb which have been given earlier in this chapter.

¹ For a description and classification of the "weak verbs" in Assyrian, see *First Steps in Assyrian*, pp. LXXXI ff.


CHAPTER IX.


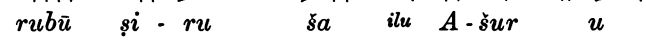
TEXTS WITH INTERLINEAR TRANSLITERATION AND TRANSLATION.


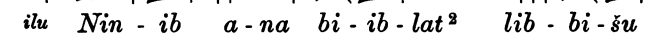
In the present chapter some extracts are printed from the historical inscriptions, together with interlinear transliteration and translation. Under each character its value is given in italics, and the system of transliteration adopted is that which has been explained above on p. 65 f. So far as possible the meaning of each word will be found beneath it, but sometimes the order of substantives and adjectives has not been retained in the English version. The adjective in Assyrian as a rule follows the substantive which it qualifies, when in English it would precede it; it sometimes happens therefore that the order of a substantive and adjective in the English version is not the same as in the original. The reader, however, will have little difficulty in identifying the different words, with the help of the glossary printed at the end of the volume.

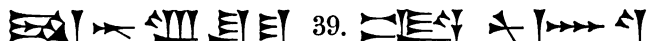

I. The Genealogy of Tiglath-Pileser I.


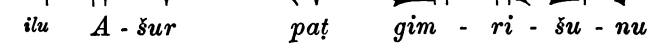
[*Cun. Inscr. West. Asia*, Vol. I, pl. 15, Col. VII, ll. 36—56.]

36. 
m *Tukulti(ti)* - *apil* - *E* - *šar* - *ra*¹
 Tiglath - Pileser,

 37. 
rubū *ši* - *ru* *ša* *ilu* *A-šur* *u*
 the exalted prince, whom Ašur and

 38. 
ilu *Nin* - *ib* *a* - *na* *bi* - *ib* - *lat*² *lib* - *bi* - *šu*
 Ninib unto the desire of his heart

 39. 
it - *tar* - *ru* - *šu* - *ma*³ *arki* *nakrūt* *ut* (*ut*)
 have brought and (who) after the foes

 40. 
ilu *A-šur* *paṭ* *gim* - *ri* - *šu* - *nu*
 of Ašur, all of them,

¹ The meaning of the name is, "My help is the son of E-šara". ² *bi-ib-lat*, construct state of *bibiltu*; for the construct state, see above, p. 120 f. ³ *it-tar-ru-šu*, 3. m. plur. Pret. Ifteal from *arū*, with the 3. m. sing. Pron. suffix.

𐤁𐤌𐤀𐤌𐤁𐤌𐤀𐤌𐤁𐤌𐤀 41. 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀
*it - tal - la - ku-ma*¹ *u - šam - ši - tu*²
 went and overthrew

𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀 42. 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀
*ka - liš mul - tar-ši*³ *apil ilu A-šur-*
 altogether the mighty, the son of Ašur-

𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀
*rēš - i - ši*⁴ *šarri dan - ni* *ka - šid*⁵
 rēš - iši, the powerful king, the conqueror

43. 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀
*mātāti pl nakrāti pl mu - šik - ni - šu*⁶
 of hostile lands, who brought to subjection

44. 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀 45. 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀
gi - mir al - tu - u - te apil apli
 all the arrogant, the grandson

𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀 𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀𐤌𐤀
*ša m Mu - tak - kil - ilu Nusku*⁷ *ša ilu A-šur*
 of Mutakkil-Nusku, whom Ašur

¹ *it-tal-la-ku*, 3. m. sing. Pret. Ifteal from *alāku*; for the explanation of the final vowel *u*, see above, p. 141 f. ² *u-šam-ši-tu*, 3. m. sing. Pret. Shafel from *mašātu*. ³ *mul-tar-ši* (for *muš-tar-ši*), Part. Ifteal from *šarāhu*. ⁴ The meaning of the name is, "Ašur, raise the head!"; *i-ši* is 2. m. sing. Imperative *Ḳal* from *našū*. ⁵ *ka-šid*, Part. *Ḳal*. from *kašādu*. ⁶ *mu-šik-ni-šu*, Part. Shafel from *kanāšu*. ⁷ The meaning of the name is, "Nusku is one who giveth strength"; *mu-tak-kil* is Part. Piel from *takālu*.

𐎶𐎵 𐎶𐎵 46. 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵
*bēlu rabū i - na u - tu - ut ku - un*¹
 the great lord through the choice of his un-

𐎶𐎵𐎶𐎵 𐎶𐎵 47. 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵
*lib - bi - šu iḥ - šu - ḥu - ma*² *a - na*
 changing heart desired and to

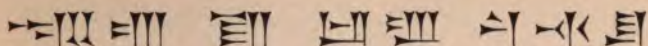
𐎶𐎵𐎶𐎵 𐎶𐎵 48. 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵
rē'ū - ut mātu ilu A - šur ki - niš
 the shepherding of Assyria righteously

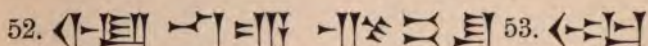
𐎶𐎵𐎶𐎵 𐎶𐎵 49. 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵
*ib - bu - šu*³ *aplu ki - e - nu ša*
 called him, the legitimate successor of

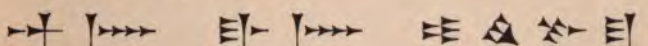
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*m ilu A - šur - da - a - an*⁴ *na - aš*⁵ *iṣu ḥaṭṭi*
 Ašur-dān, who wielded a shin-

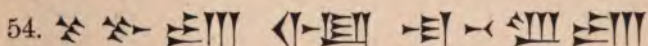
𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 51. 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵
*ellite(te) mul - taš - pi - ru*⁶ *te - ni - šit*
 ing sceptre, who ruled the men

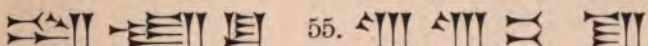
¹ *ku-un*, construct state of *kunnu*, Inf. Piel from *kānu*, employed as a substantive. ² *iḥ-šu-ḥu*, 3. m. sing. Pret. Qal from *ḥašāḥu*. ³ *ib-bu-šu*, 3. m. sing. Pret. Qal from *nabū*, with the 3. m. sing. Pron. suffix. ⁴ The meaning of the name is "Ašur is judge". ⁵ *na-aš*, Part. Qal, from *našū*. ⁶ *mul-taš-pi-ru* (for *muš-taš-pi-ru*), Part. Ishtafal from *šapāru*.

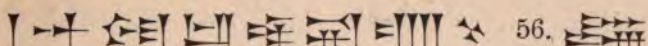

ilu Bēl ša ip - šit ka - ti - šu
 of Bēl, the deeds of whose hands

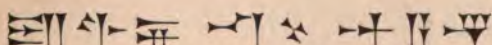
52. 
u na - dan¹ zi - bi - šu eli
 and the presenting of whose offerings unto


ilāni^{pl} rabūti^{pl} i - ṭi - bu - ma²
 the great gods were pleasing and

54. 
še - bu - ta u la - be - ru - ta
 (who) to grey hairs and old age


il - li - ku³ lib - lib - bi ša
 attained, the descendant of


m ilu Nin - ib - apil - E - kur⁴ šarri
 Ninib - apil - Ekur, the


da - pi - ni na - mad ilu A - šur
 mighty king, the darling of Ašur.

¹ *na-dan*, Inf. *Ḳal* from *nadānu*. ² *i-ṭi-bu*, 3. m. plur. Pret. *Ḳal* from *ṭābu*. ³ *il-li-ku*, 3. m. sing. Pret. *Ḳal* from *alāku*.
⁴ The meaning of the name is "Ninib is the son of E-kur".

¹ The meaning of the name is "He hath established the king"; *ukîn* is 3. m. sing. Pret. Piel from *kānu*. ² Lit. "the raising of the eyes"; see Glossary, *sub našû*.

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*ut - tu - šu - ma*¹ *zi - kir* *šu - mi - šu*
 chose — and the mention of his name

𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵
*u - še - šu - u*² *a - na* *ri - še - e - te*
 caused to go forth for the greatest deeds,

3. 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵
zi - ka - ru *dan - nu* *ha - lip*³
 the mighty hero girt with

𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵
na - mur - ra - te *ša* *a - na* *šum - kut*⁴
 terror, who for the overthrow

𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵
na - ki - ri *šu - ut - bu - u*⁵ *kak - ku - šu*
 of the enemy sendeth forth his arms,

4. 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵 𐎶𐎶𐎶𐎶𐎵
id - lu *kar - du* *ša* *ul - tu*
 the valiant warrior, unto whom from

¹ *ut-tu-šu*, 3. m. plur. Pret. Piel from *atū*, with 3. m. sing. Pron. suffix. ² *u-še-šu-u*, 3. m. plur. Pret. Shafel from *ašū*. ³ *ha-lip*, Part. Qal from *halāpu*. ⁴ *šum - kut*, Inf. Shafel from *maḳātu*. ⁵ *šu-ut-bu-u*, 3. m. sing. Perm. Shafel from *tibū*.

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u - um he - lu - ti - šu mal - ku gab - ri - šu
 the (first) day of his dominion a rival prince

𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵
la ib - šu-ma¹ mu - ni - ha ša - ni - na
 there was not and (who) a conqueror (or) adversary

𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 5. 𐎶𐎵 𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵
la i - šu - u² mātāti kalī - šī - na ištu
 did not have, (who) all lands from

𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵
gi - it ilu Šamši(ši) a - di e - rib
 the rising of the sun to the setting

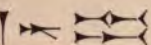

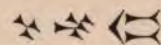

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ilu Šamši(ši) i - be - lu - ma³ ul - taš - pi - ru⁴
 of the sun hath conquered and hath ruled

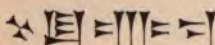
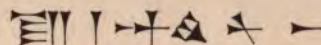
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ba - ' - lat ilu Bēl
 the realm of Bēl.

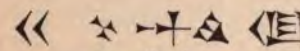

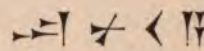
¹ *ib-šu*, 3. m. sing. Pret. 𐎶𐎵 from *bašū*. ² *i-šu-u*, 3. m. sing. Pret. 𐎶𐎵 from *išu*; the long final vowel is due to the occurrence of the word in a relative clause. ³ *i-be-lu*, 3. m. sing. Pret. 𐎶𐎵 from *bēlu*. ⁴ *ul-taš-pi-ru* (for *uš-taš-pi-ru*), 3. m. sing. Pret. Shafel from *šapāru*.

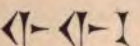
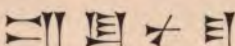
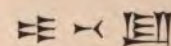
III. The revolt of Tirhakah, king of Egypt, against Ashur-bani-pal.

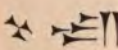
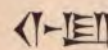

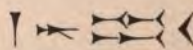
[*Cun. Inscr. West. Asia*, Vol. V, pl. 1, Col. I.]

53.    
m Tar - ku - u šar mātu Mu - šur u
 Tirhakah, king of Egypt and





 54. 
*mātu Ku - u - si ša m ilu Ašur - aḫ-iddina*¹
 Ethiopia, of whom Esarhaddon





  
*šar mātu ilu Ašur KI abu ba - nu - u - a*²
 king of Assyria, the father who begat me,





55.   
*abikta-šu iš - ku - nu - ma i - be - lu*³
 his defeat had accomplished and had conquered




   
*māt - su*⁴ *u* *šu - u* *m Tar - ku - u*
 his land, — even he, Tirhakah






¹ The meaning of the name is "Ašur hath given a brother"; *iddina* is 3. m. sing. Pret. *Ḳal* from *nadānu*. ² *ba-nu-u-a*, Part. *Ḳal* from *banū*, with 1. sing. Pron. suffix. ³ See opposite page note 3. ⁴ *māt-su* for *māt-šu*; after the preceding *t* the *š* becomes *s*.




56.    
da - na - an *ilu Ašur* *ilu Ištar* *u*
the might of Ašur, Ištar, and





   
ilāni pl *rabūti pl* *bēlē pl* - *ia* *im - ši*
the great gods, my lords, forgot

 57.   
*ma*¹ *it - ta - kil*² *a - na* *e - muḫ*
and trusted in his


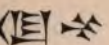
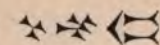
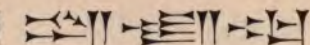
  
ra - ma - ni - šu *e - li* *šarrāni pl*
own strength. Against the kings

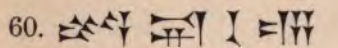
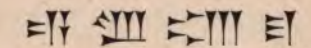
58.     
amēlu *ki - pa - a - ni* *ša* *ki - rib* *matu Mu-šur*
(and) governors, whom in Egypt

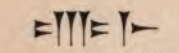
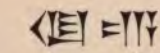
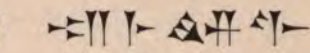
  
*u - pa - ki - du*³ *abu* *ba - nu - u - a*
had installed the father who begat me,

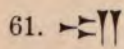

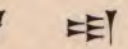
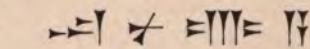
59.    
a - na *da - a - ki* *ha - ba - a - te* *u*
to slay, to plunder and

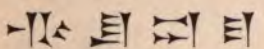
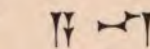
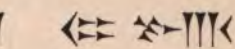
¹ *im-ši*, 3. m. sing. Pret. *Ḳal* from *mašū*. ² *it-ta-kil*, 3. m. sing. Pret. Nifal from *takālu*. ³ *u-pa-ki-du*, 3. m. sing. Pret. Piel from *paḫādu*.





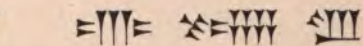




*e - ki - mu*¹ *mātu* *Mu - ṣur* *il - li - ka*²
 to seize Egypt he marched.

60. 

šir - uš - šu - un *e - ru - um - ma*³
 Against them he went in and




*u - šib*⁴ *ki - riḥ* *alu* *Me - im - pi*
 settled himself in Memphis,

61. 



alu *ša* *abu* *ba - nu - u - a*
 a city which the father who begat me




ik - šu - du - ma *a - na* *mi - šir*
 had conquered and to the border






mātu *ilu* *Ašur* *KI* *u - tir - ru*⁵
 of Assyria had annexed.

¹ *da-a-ki*, *ḥa-ba-a-te*, and *e-ki-mu* are all Infinitives. ² See above, p. 149, note 3. ³ *e-ru-um-ma* for *e-ru-ub-ma*; *e-ru-ub*, 3. m. sing. Pret. *Ḳal* from *erēbu*. ⁴ *u-šib*, 3. m. sing. Pret. *Ḳal* from *ašābu*. ⁵ *u-tir-ru*, 3. m. sing. Pret. Piel from *tāru*; the doubled *r* indicates that the preceding vowel (*i*) is long, see above p. 59.

62.
al - la - ku ħa - an - tu ina ki - rib
 A swift messenger into

Ninā KI il - lik - am - ma u - ša -
 Nineveh came and in-

an - na - a¹ ia - a - ti eli ip - še - e - ti
 formed me concerning these

an - na - a - ti lib - bi i - gu - ug -
 matters. My heart was wroth

ma² iṣ - ṣa - ru - uḥ³ ka - bit - ti
 and stirred was my spirit;

65.
aš - šī⁴ ḫātē II-ia u - sal - li⁵ ilu Ašur
 I raised my hands, I prayed unto Ašur

¹ *u-ša-an-na-a*, 3. m. sing. Pret. Piel from *šanū*. ² *i-gu-ug*, 3. m. sing. Pret. *Ḳal* from *agāgu*. ³ *iṣ-ṣa-ru-uḥ*, 3. m. sing. Pret. Nifal from *ṣarāḫu*. ⁴ *aš-ši*, 1. sing. Pret. *Ḳal* from *našū*. ⁵ *u-sal-li*, 1. sing. Pret. Piel from [*salū*].

< + <W →Ψ =S S 66. =E <E =Y
u ilu Istar Aššur - i - tu ad - ki - e
 and Istar of Assyria; I summoned¹

=Y S <E =Y =E =E Y S Ψ
e - mu - ki - ia ši - ra - a - te ša
 my supreme forces, with which

+ A < + <W 67. =E =E =E < <
ilu Ašur u ilu Istar u - mal - lu - u²
 Ašur and Istar had filled

EY <Y Y →Y S S <O < S EY <EY
kātuII-u-a a - na mātu Mu - šur u mātu Ku - u - si
 my hands, (and) to Egypt and Ethiopia

68. =EY S <<< S =EY A =EY =EY / ...
uš - te - eš - še - ra³ ḥar - ra - nu ...
 I directed the way ...

78. I → <O =EY =EY S S <O <
m Tar - ku - u šar mātu Mu - šur u
 Tirhakah king of Egypt and

S EY <EY <EY =Y =EY I → A + S
mātu Ku - u - si ki - riḥ alu Me - im - pi
 Ethiopia in Memphis

¹ *ad-ki-e*, 1. sing. Pret. *Ḳal* from *dikū*. ² *u-mal-lu-u*, 3. m. plur. Pret. Piel from *malū*. ³ *uš-te-eš-še-ra*, 1. sing. Pret. *Ishtafal* from *ešēru*; for the explanation of the final vowel *a*, see above, p. 141.

79.
*a - lak*¹ *gir - ri - ia* *iš - me - e - ma*²
 of the advance of my expedition heard and

80.
a - na *e - piš*³ *kaḫal* *kakkē* *pl* *u*
 to wage war and

taḫāza *ina* *maḫ - ri - ia* *id - ka - a*⁴
 battle against me he summoned

81.
amēlu *šabē* *pl* *taḫāzi - šu* *ina* *tukulti(ti)*
 his fighting men. With the might

ilu Ašur *ilu Istar* *u* *ilāni* *pl* *rabūti* *pl*
 of Ašur, Istar, and the great gods,

82.
bēlē *pl - ia* *a - li - kut*⁵ *idē II - ia*
 my lords, who go at my side,

¹ *a-lak*, Inf. *Ḳal* from *alāku*. ² *iš-me-e-ma*, 3. m. sing. Pret. *Ḳal*. from *šemū*, with the copula *ma*. ³ *e-piš*, Inf *Ḳal* from *epēšu*. ⁴ *id-ka-a*, 3. m. sing. Pret. *Ḳal* from *dikū*. ⁵ *a-li-kut*, m. plur. Part. *Ḳal* from *alāku*.

ina taḥāzi šīri rap - ši aš - ku - na¹
in the battle on the broad plain I accomplished

abikti ummānāti pl-šu^m Tar - ku - u ina
the overthrow of his forces. Tirhakah in

ki - rib alu Me - im - pi iš - ma - a²
the midst of Memphis heard of

taḥ - te - e ummānāti pl-šu^m nam - ri - ri
the defeat of his forces. The glory

ilu Ašur u ilu Ištar is - hu - pu - šu - ma³
of Ašur and Ištar overwhelmed him and

il - li - ka⁴ maḥ - hu - taš
he went distracted ;

85. me - lam - me šarru - u - ti - ia ik-
the splendour of my majesty cov-

¹ aš-ku-na, 1. sing. Pret. Ḳal from šakānu. ² iš-ma-a, 3. m. sing. Pret. Ḳal. from šemū. ³ is-hu-pu-šu, 3. m. sing. Pret. Ḳal from saḥāpu, with 3. m. sing. Pron. suffix. ⁴ See above, p. 149, note 3, and p. 155, l. 59.

𐎧𐎠𐎵𐎠𐎧𐎢 86. 𐎧𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢
tu - mu-šu-ma¹ ša u - za - ' - i - nu-
 ered him, wherewith had endowed

𐎧𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢
in - ni² ilāni pl šu - ut šamē irṣiti
 me the gods of heaven (and) earth.

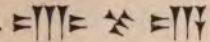
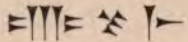
87. 𐎧𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢
alu Me - im - pi u - maš - šir - ma³
 Memphs he deserted and

𐎧𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 88. 𐎧𐎠𐎵𐎠𐎧𐎢
a - na šu - zu - ub⁴ napīstim(tim)-šu in-
 to save his life he


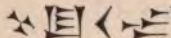


𐎧𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢
na - bit⁵ a - na ki - rib alu Ni - '
 fled into Thebes.


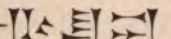

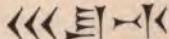
89. 𐎧𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢 𐎠𐎢𐎠𐎵𐎠𐎧𐎢
ala šu - a - tu aš - bat⁶ ummānāti pl.-ia
 That city I took; my troops

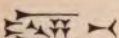


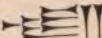
¹ *ik-tu-mu-šu*, 3. m. sing. Pret. 𐎧𐎠𐎵𐎠𐎧𐎢 from *katāmu*, with 3. m. sing. Pron. suffix. ² *u-za-'-i-nu-in-ni*, 3. m. plur. Pret. Piel from [*za'ānu*], with 1. sing. Pron. suffix. ³ *u-maš-šir*, 3. m. sing. Pret. Piel from [*mašāru*]. ⁴ *šu-zu-ub*, Inf. Shafel from *ezēbu*. ⁵ *in-na-bit*, 3. m. sing. Pret. Nifal from *abātu*. ⁶ *aš-bat*, 1. sing. Pret. 𐎧𐎠𐎵𐎠𐎧𐎢 from *šabātu*.




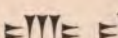

89.  
*u - še - rib*¹ *u - še - šib*²



I caused to enter (and) I stationed (them therein). . . .

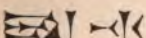
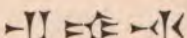

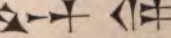
114.    
mātu Mu-ṣur *mātu Ku-u - su* *ša* *abu*
 Egypt (and) Ethiopia, which the father

   
ba - nu - u - a *ik - šu - du* *a - na* *eš - šu - ti*
 who begat me had conquered, anew

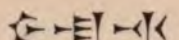
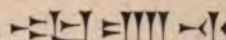
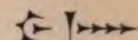
 115.   
aṣ - bat *maṣarāti* *pl* *e - li*
 I took in possession. The garrisons more

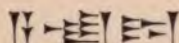

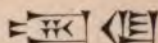
    
ša *u - me* *pa - ni* *u - dan - nin - ma*³
 than in former days I strengthened and

 116. 
*u - rak - ki - sa*⁴ *rik - sa - a - te*
 I made stringent the decrees.

   
it - ti *hu - ub - ti* *ma* *di*
 With much booty,

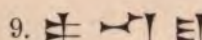


¹ *u-še-rib*, 1. sing. Pret. Shafel from *erēbu*. ² *u-še-šib*, 1. sing. Pret. Shafel from *ašābu*. ³ *u-dan-nin*, 1. sing. Pret. Piel from *danānu*. ⁴ *u-rak-ki-sa*, 1. sing. Pret. Piel from *rakāsu*.

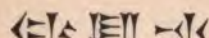
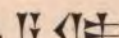
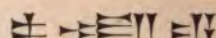
 117.  
šal - la - ti *ka - bit - ti* *šal - meš*
 a heavy spoil, in safety

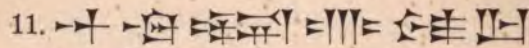

  
*a - tu - ra*¹ *a - na* *Ninā KI*
 I returned to Nineveh.

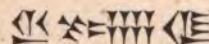


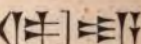
IV. The rebuilding of Babylon by Nebuchadnezzar II.

[*Cun. Inscr. West. Asia*, Vol. I, pl. 56 f., Col. VII, l. 9—Col. VIII, l. 18.]

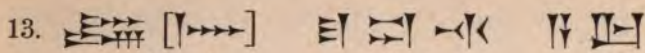
9.   
pa - na - ma *ul - tu* *u - um*
 Formerly from days

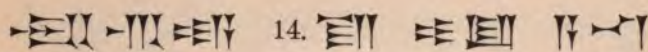
 10.  
ul - lu - ti *a - di* *pa - li - e*
 of old till the reign

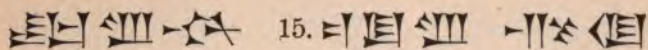
11.  
*ilu Nabū - apil - u - šur*² *šar*
 of Nabopolassar, king

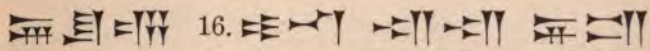
 12.   
Bābili KI *a - bi a - li - di - ia*³
 of Babylon, the father, my begetter,

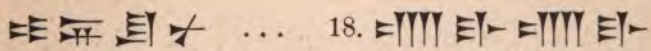
¹ *a-tu-ra*, 1. sing. Pret. *Ḳal* from *tāru*. ² The meaning of the name is "Nabū, protect the son!"; *u-šur*, 2. m. sing. Imperative *Ḳal* from *našāru*. ³ *a-li-di-ia*, Part. *Ḳal* from *alādu*, with 1. sing. Pron. suffix.

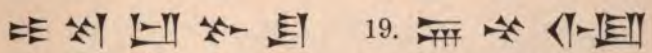
13. 
 šarrāni pl ma - du - ti a - lik¹
 many kings who went


 mah - ri - ia ša i - lu a - na
 before me, whom the god unto


 šar - ru - tim iz - ku - ru² zi - ki-
 the kingdom had called by


 ir - šu - un i - na alāni ni - iš
 their name, in cities that

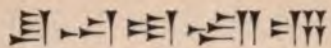
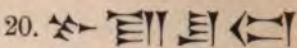

 i - ni - šu - nu³ ... ekallāti
 were dear to them, ... palaces

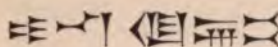
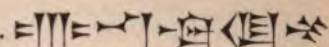

 i - te - ip - pu - šu⁴ ir - mu - u⁵
 they built, they set

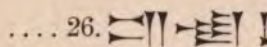
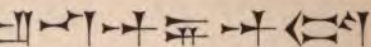
¹ *a-lik*, sing. Part. *Ḳal* from *alāku*; for the use of the participle in the singular in apposition to a substantive in the plural, see above p. 121. ² *iz-ku-ru*, 3. m. sing. Pret. *Ḳal* from *zakāru*.

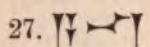
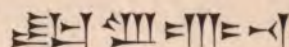
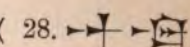
³ Literally, "the raising of their eyes"; see Glossary, *sub našū*.

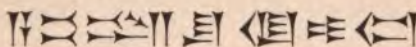
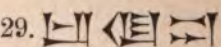
⁴ *i-te-ip-pu-šu*, 3. m. plur. Pret. Isteal from *epēšu*. ⁵ *ir-mu-u*, 3. m. plur. Pret. *Ḳal* from *ramū*.

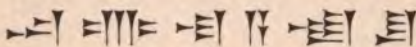
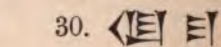
 20. 
šu - ba - at - su - un *bu - ša - šu - num*¹
 their abode, their possessions

 21. 
i - na *ki - ir - bi* *u - na - ak - ki - mu*²
 therein they heaped up.

.... 26.  
 *iš - tu* *ib - na - an - ni*³ *ilu Marduk*
 Since the time that Marduk created me

27.   28. 
 a - na *šar - ru - u - ti* *ilu Nabū*
 for the kingship (and) Nabū

 29. 
*a - bi - il - šu*⁴ *ki - i - nim* *ip - ki - du*⁵
 his true son entrusted (to me)

 30. 
 ba - u - la - a - tu - šu *ki - ma*
 his dominions, like

¹ It is unusual for a pronominal suffix to take the mimation (see above p. 122). ² *u-na-ak-ki-mu*, 3. m. plur. Pret. Piel from *nakāmu*. ³ *ib-na-an-ni*, 3. m. sing. Pret. Qal from *banū*, with 1. sing. Pron. suffix. ⁴ *a-bi-il-šu*, for *a-pi-il-šu*. ⁵ *ip-ki-du*, 3. m. sing. Pret. Qal from *paḫādu*.

𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 31. 𐎶𐎵 𐎶𐎵 𐎶𐎵¹
*na - ap - ša - ti a - kar - ti a - ra-mu*¹
 my life that is precious have I loved

𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 32. 𐎶𐎵 𐎶𐎵 𐎶𐎵²
ba - na - a la - an - šu - un e - li
 their bright image. Beside


𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵³
Babili KI u Bar - zi - pa KI
 Babylon and Borsippa



33. 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 34. 𐎶𐎵 𐎶𐎵⁴
ul u - ša - pa ala i - na
 I have not made beautiful (another) city. In



𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 35. 𐎶𐎵 𐎶𐎵 𐎶𐎵⁵
Babili KI ali ni - is
 Babylon, the city of my



𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 36. 𐎶𐎵 𐎶𐎵⁶
inē II - ia ša a - ra - am-ma ekallu
 delight which I love, of the palace,



¹ *a-ra-mu*, 1. sing. Pret. *Ḳal* from *rāmu*. ² The adjective here precedes the substantive it qualifies; cf. p. 119. ³ *u-ša-pa*, 1. sing. Pret. *Šafel* from [*apū*]. ⁴ See above, p. 163, note 3. ⁵ *a-ra-am-ma*, 1. sing. Pres. *Ḳal* from *rāmu*; the doubled *m* indicates that the preceding vowel (*a*) is long (see above, p. 59); for the explanation of the final vowel *a*, see p. 141.



bit ta - ab - ra - a - ti ni - ši ...
 the house that is the wonder of men, ...

61.  62. 
i - ši - id - sa¹ u - ša - ar - ši-
 its foundation I laid

 63. 
id - ma² i - na ku - up - ri u
 and with bitumen and

 Col. VIII. 1. 
a - gur - ri u - za - ak - ki - ir - ša³
 brickwork I raised it on high

2.  3. 
hu - ur - sa - ni - iš iḡu erini
 like a mountain. Cedars


dannūti (tī) a - na zu - lu - li - šu⁴
 that are mighty for its roof

¹ *i-ši-id-sa*, for *i-ši-id-ša*. ² *u-ša-ar-ši-id*, 1. sing. Pret. Šafel from [*rašādu*]. ³ *u-za-ak-ki-ir*, 1. sing. Pret. Piel from *za-ḳāru*; *-ša* is the form of the 3. fem. sing. Pron. suffix which is usually attached to nouns, not verbs (see above pp. 104 ff.).
⁴ *zu-lu-li-šu*, for *ḡu-lu-li-šu*.

4.

u - ša - at - ri - iṣ¹

I spread.

5.

iṣu dalati p^l

Doors

iṣu erini

of cedar

6.

ta - aḥ - lu - up - ti

with coverings

siparri

of copper,

7.

aš - ku - up - pi

thresholds

u

and

nu - ku - še - e

pivots

8.

pi - ti - iḥ eri² e - ma

fashioned of copper within

bābāni - šu

its doorways

9.

e - ir - te - it - ti³

I set.

10.

kaspa

Silver,

hurāša

gold,

ni - si - iḥ

precious stones,

abni

11.

mi - im - ma

what-

šu - um - šu šu - ku - ru

soever

12.

šu - un - du - lu







(and) sumptuous,

¹ u-ša-at-ri-iṣ, 1. sing. Pret. Šafel from *tarāšu*. ² Literally, "a construction of copper"; a substantive in the singular may stand in apposition to one in the plural, see above, p. 121.

³ e-ir-te-it-ti, 1. sing. Pret. Ifteal, from *ritū*.

CHAPTER X.

EXTRACTS FOR READING.

The arrangement of the texts here printed is different from that adopted in the preceding chapter. The text is here given in cuneiform on one side of the page; a transliteration of the text is given separately on the opposite page, and beneath this is an English translation. By this arrangement the reader will become familiar with the look of an Assyrian text when unprovided with an interlinear transliteration and translation, and he will be able to make an attempt to read the inscription himself without the help of a key. It would be a good exercise to write out the text of the inscriptions, leaving a space between each line; and afterwards, with the help of the transliteration and translation, to fill in beneath each character its value and beneath each word its meaning. In writing the cuneiform signs it is not necessary to fill in the heads of the wedges, the method usually adopted being to write the separate wedges in outline, *e. g.* , ,  in place of , , . The reader will find that, with a little practise, he will be able to write the character quickly and with ease.

¹ *iš-ku-nu*, 3. m. sing. Pret. *Ḳal* from *šakānu*. ² *u-ši-bu*, 1. sing. Pret. *Ḳal* from *ašābu*. ³ *mur-te-at*, fem. sing. Part. Iteal from *rē'u*. ⁴ *u-šat-me-ḥu*, 3. m. sing. Pret. *Šafel* from *tamāḥu*. ⁵ *ad-ki*, 1. sing. Pret. *Ḳal* from *dikū*. ⁶ *šaknū*, 3. m. plur. Perm. *Ḳal* from *šakānu*. ⁷ *e-te-tiḳ*, 1. sing. Pret. Iteal from *etēku*. ⁸ *a-līk*, 1. sing. Pret. *Ḳal* from *alāku*.

TRANSLITERATION

43. *ina šur-rat sarru-ti-ia*
 44. *ina maḥ-ri-i paṭi-a ša ilu Ša-maš daian kibrāti pl*
ša-lul-šu ṭābu eli-a iṣ-ku-nu ina kussī šarru-ti
rabiš(iš) u-ši-bu iṣu haṭṭa
 45. *mur-te³-at niše pl a-na ḫāti-ia u-šat-me-ḫu iṣu*
narkabāti pl ummānāti pl-a ad-ki gir-ri pa-aš-
ḫu-te šadē pl mar-ṣu-te ša a-na me-tiḫ
 46. *narkabāti pl u ummānāti pl la šaknū(nu) e-te-*
tiḫ a-na mātu Num-me a-lik alu Li-be-e ali dan-
nu-ti-šu-nu alu Su-ur-ra alu A-bu-ḫu

TRANSLATION.

43. In the beginning of my reign
 44. In my first year, when Šamaš the judge of the
 world had set his kindly protection over me and
 I had seated myself gloriously upon the throne of
 the kingdom, and the sceptre
 48. Which ruleth the peoples he had placed within
 my hand, I collected (my) chariots and my
 troops and by difficult roads over steep moun-
 tains which for the passage
 46. Of chariots and troops were not prepared I
 marched, and to the land of Numme I went.
 Libē, their fortified city, and the cities of Surra,
 Abūḫu,

47. 𐤀𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍
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 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍
 𐤏𐤍 𐤏𐤍¹ 𐤏𐤍² 𐤏𐤍 𐤏𐤍 𐤏𐤍³
48. 𐤀𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍⁴ 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍⁵
 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍 𐤏𐤍⁶
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¹ See above, p. 170, note 6. ² *akšud*, 1. sing. Pret. 𐤏𐤍 from *kašādu*. ³ *dikta* is the acc. sing. of *diktu*, the sign for the plural referring to its meaning; the adj. *ma'atta*, which qualifies it, is also singular. ⁴ *a-duk*, 1. sing. Pret. 𐤏𐤍 from *dāku*. ⁵ *šalla-su-nu*, i. e. *šallat-šunu*. ⁶ *aš-lul*, 1. sing. Pret. 𐤏𐤍 from *šalālu*. ⁷ *ig-dur-ru*, 3. m. plur. Pret. Iteal from [*gāru*]. ⁸ *iš-ba-tu*, 3. m. plur. Pret. 𐤏𐤍 from *šabātu*. ⁹ *marīš*, 3. m. sing.

47. *alu A-ru-ra alu A-ru-be-e ša ina bi-rit mātu U-ri-ni mātu A-ru-ni mātu E-ti-ni alāni pl dannūti pl šaknū(nu) akšud(ud) dīkta pl-šu-nu*
48. *ma'atta pl a-duk šal-la-su-nu bušā pl-šu-nu alpē pl-šu-nu aš-lul šābē pl ig-dur-ru šadū mar-šu iṣ-ba-tu šadū mariṣ dan-niṣ arki-šu-nu*
49. *la a-lik šadū(u) kīma zi-ḫip paṭri parzilli še-e-su na-a-di u iṣṣur šamē(e) mut-tap-ri-šu ki-rib-šu la i'-ru kīma ḫin-ni*
50. *u-di-ni(iṣṣuru) ina ki-rib šadē(e)*

47. Arura, and Arubē, which lie within the lands of Aruni and Etini, fortified cities, I captured. Their forces
48. In numbers I slew; their spoil, their possessions, and their cattle I carried off. Their soldiers escaped and occupied a steep mountain; the mountain was exceedingly steep, and after them
49. I did not go. The peak of the mountain rose like the point of an iron dagger, and no bird of heaven that flieth reacheth there. Like the nest
50. Of a vulture within the mountain had they set

Perm. Ƙal from *marāṣu*. ¹⁰ See above, p. 170, note 8. ¹¹ *še-e-su*, i. e. *šēd-šu*; the sentence reads literally, "the mountain like the point of a dagger of iron its peak was high". ¹² *mut-tap-ri-šu*, Part. Ittafal from [*parāṣu*]. ¹³ *i'-ru*, 3. m. sing. Pres. Ƙal from *'āru*.

*dan-na-su-nu iš-ku-nu ša ina šarrāni pl (ni) abē
pl-ia ma-am-ma ina ki-rib-šu-nu la iḫu(u) ina
III u-me*

51. *ḫarradu šadū(u) i-ḫi-ṭa gab-šu libbu-šu tuḫunta
ub-la e-li ina šēpē II-šu šadū u-sa-ḫi-ip iḫ-pi ḫin-
na-šu-nu puḫur-šu-nu*
52. *u-pa-ri-ir cc šābē pl ti-du-ki-šu-nu ina kakkē pl
u-šam-ḫit šal-la-su-nu kabitta(ta) kima mar-šit
immeru ḡi-ni aš-lu-la*
53. *dāmē pl-šu-nu kīma na-pa-a-si šadū(u) lu aš-ru-
up alāni pl-šu-nu*

their stronghold, into which no one of the kings
my fathers had penetrated. In three days

51. The warrior overcame the mountain; his stout
heart pressed on to battle; he climbed up on
his feet, he cast down the mountain, he destroyed
their nest, their host
52. He shattered. Two hundred of their fighting
men I slew with the sword; their heavy booty
like a flock of sheep I carried off;
53. With their blood I dyed the mountain like
crimson wool Their cities

sing. Pret. *Ḳal* from *ḫipū*. ⁹ *u-pa-ri-ir*, 3. m. sing. Pret.
Piel from *parāru*. ¹⁰ *u-šam-ḫit*, 1. sing. Pret. Shafel from
maḫātu. ¹¹ See above, p. 172, note 5. ¹² *aš-lu-la*, 1. sing.
Pret. *Ḳal* from *šalālu*. ¹³ *aš-ru-up*, 1. sing. Pret. *Ḳal* from
šarāpu.

54. *ab-bul a-ḫur ina išāti pl ašrup(up)*

54. I overthrew, I destroyed, I burnt with fire.

41. *ištu alu Gam-gu-me*

42. *at-tu-muš ana alu Lu-ti-bu ali dan-nu-ti-šu ša
m Ḥa-a-ni mātu Sa-am-'la-ai aḫ-ti-rib m Ḥa-a-nu
mātu Sa-[am]'-la-ai m Sa-pa-lu-ul-me*

43. *mātu Pa-ti-na-ai m A-ḥu-ni mār A-di-ni m Sa-
an-ga-ra mātu Gar-ga-miš-ai a-na ri-šu-[ut] a-ḥa-
miš i-tak-lu-ma ik-šu-ru*

44. *taḥāza a-na e-piš tuḫ-ma-ti a-na tarši-ia it-bu-*

41. From the city of Gamgume

42. I departed. Against Lutibu, the fortified city of
Ḥānu of the country of the Sam'alians I went.
Ḥānu of the country of the Sam'alians, Sapa-
lulme


43. Of the country of the Patinians, Aḥuni the son
of Adini, and Sangara of the country of Carche-
mish trusted in one another's help and pre-
pared for

44. Battle, and they came to make war against me.

⁵ *aḫ-ti-rib*, 1. sing. Pret. Isteal from *ḫarābu*. ⁶ *i-tak-lu*, i. e.
it-tak-lu, 3. m. plur. Pret. Nifal from *takālu*. ⁷ *ik-šu-ru*, 3. m.
plur. Pret. Ḳal from *kašāru*. ⁸ *e-piš*, Inf. from *epēšu*. ⁹ *it-
bu-ni*, 3. m. plur. Pret. Ḳal. from *tibū*.

[illegible]

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48. 𐎧𐎠𐎢𐎠𐎧𐎢𐎠𐎧𐎢𐎠¹² 𐎧𐎠𐎢𐎠𐎧𐎢𐎠𐎧𐎢𐎠

¹ *a-lik*, Part. *Qal* from *alāku*. ² *iš-ru-ka*, 3. m. sing. Pret. *Qal* from *šarāku*. ³ *it-le-šu-nu*, i. e. *ilti-šunu*. ⁴ *am-daḥ-ḥi-is*, 1. sing. Pret. Iftel from *maḥāšu*. ⁵ *aš-ken*, 1. sing. Pret. *Qal* from *šakānu*. ⁶ *mun-daḥ-ḥi-ši*, plur. Part. Iftel from *maḥāšu*.

- ni ina emūke pl ši-ra-ti ša ilu Nergal a-lik pāni-
ia ina kakkē pl iz-zu-te*
45. *ša Aššur bēli iš-ru-ka it-te-šu-nu am-daḥ-ḫi-iš
a-bi-ik-ta-šu-nu aš-kun mun-daḥ-ḫi-ši-šu-nu*
46. *ina kakkē pl u-šam-ḫit kīma ilu Rammānu eli-
šu-nu ri-ḫi-il-ta u-ša-az-nin ina ḫi-ri-ši at-bu-uk-
šu-nu šal-mat*
47. *ḫu-ra-di-šu-nu šēru rap-šu u-mal-li dāmē pl-šu-
nu kīma na-pa-si šadā(a) aš-ru-up narkabāti
[pl] ma²-tu sisē pl*
48. *šimdat(at) niri-šu e-kim-šu a-si-tu ša kaḫḫadē pl*

With the supreme might of Nergal who marcheth
before me, with the terrible weapons

45. Which Ašur my lord supplied, I fought with
them and defeated them. Their warriors
46. I overthrew with the sword, like Rammān I
rained a deluge upon them, into trenches I heaped
them, with the corpses
47. Of their mighty men I filled the broad plain,
with their blood I dyed the mountain like scarlet
wool. Chariots, a numerous [. . .], horses
48. The team of his yoke I took from him, a pile

employed as substantive, "warriors". ⁷ *u-šam-ḫit*, see above,
p. 175, note 10. ⁸ *u-ša-az-nin*, 1. sing. Pret. Šafel from *zan-
nānu*. ⁹ *at-bu-uk-šu-nu*, 1. sing. Pret. Qal from *tabāku*, with
3. m. plur. Pron. suffix. ¹⁰ *u-mal-li*, 1. sing. Pret. Piel from
malū. ¹¹ *aš-ru-up*, see above, p. 175, note 13. ¹² *e-kim-šu*, 1.
sing. Pret. Qal from *ekēmu*, with 3. m. sing. Pron. suffix.

*ina pu-ut ali-šu ar-šip alāni pl-šu ab-bu-ul
aḫ-ḫur ina iṣāti aš-ru-up.*

49. *ina u-me-šu-ma ad-lu-ul nar-bu-ut ilani pl rabūti
pl ša Aššur u ilu Ša-maš ḫur-di-šu-nu u-ša-pa
ana ṣa-a-te ṣa-lam šarru-ti-ia*
50. *šur-ba-a ēpuš(uš) il-ka-kat ḫur-di-ia ip-šit ur-
nin-ti-ia ina ki-rib-šu al-ṭur ina rēš e-ni nāru
Sa-lu-a-ra*
51. *ša šēp šadē(e) šadū Ha-ma-ni u-še-ziz*

of heads over against his city I set, his cities
I overthrew, I destroyed, I burnt with fire.

49. At that time I celebrated the might of the great
gods and I made glorious for all time the power
of Ašur and Šamaš. My royal image
50. Of great size I made; my heroic acts and my
victorious deeds I inscribed thereon; and at the
source of the river Saluara
51. At the foot of the mountains of Amanus I set
it up.

19. *i-na maḫ-ri-e gir-ri-ia ša m ilu Marduk-apil-
iddina(na)*

19. In my first campaign Merodach-Baladan,

⁶ *al-ṭur*, 1. sing. Pret. *Ḳal* from *šaṭāru*. ⁷ *u-še-ziz*, 1. sing. Pret. *Shafel* from *nazāzu*. ⁸ The meaning of the name is, "Marduk hath given a son"; *iddina*, 3. m. sing. Pret. *Ḳal* from *nadānu*.

20. *šar mātu Kar-⁷ Dūn-ia-aš a-di ummān Elamtu*
KI ri-ši-šu
21. *i-na ta-mir-ti KišKI aš-ta-kan abikta-šu*
22. *i-na ḫabal tam-ḫa-ri šu-a-tu e-zib karās-su*
23. *e-diš ip-par-šid-ma na-piš-tuš e-ṭi-ir*
24. *narkabāti p^l sisē p^l iṣu šu-um-bi parē p^l*
25. *ša i-na ḫit-ru-ub ta-ḫa-zi u-maš-še-ru ik-šu-da*
ḫātā II-ai
26. *a-na ekalli-šu ša ki-rib Bābili KI ḫa-diš e-ru-*
um-ma
27. *ap-te-e-ma bīt ni-šir-ti-šu hurāšu kaspu*

20. King of Karduniaš, with the troops of Elam, his allies,
21. In the neighbourhood of Kiš I defeated.
22. In the midst of that battle he deserted his camp,
23. He fled alone and saved his life.
24. The chariots, horses, waggons (and) mules,
25. Which in the onslaught of battle he had left, my hands captured.
26. Into his palace in Babylon I joyfully entered and
27. I opened his treasure-house. Gold (and) silver,

ḫarābu. ⁷ *u-maš-še-ru*, 3. m. sing. Pret. Piel from [*maššuru*].

⁸ *ik-šu-da*, 3. f. plur. Pret. Ḳal from *kaššadu*. ⁹ *e-ru-um-ma*

for *e-ru-ub-ma*; *e-ru-ub*, 1. sing. Pret. Ḳal from *eršbu*. ¹⁰ *ap-*

te-e-ma, 1. sing. Pret. Ḳal from *pītū*, with the copula *ma*.

¹ *ba-šu-u*, 3. m. plur. Perm. *Ḳal* from *bašū*. ² *mut-tab-bi-lu-ut*, m. plur. Part. Iftel from *abālu*. ³ *u-še-ṣa-am-ma*, 1. sing. Pret. *Shafel* from *ašū*, with the copula *ma*. ⁴ *am-nu*, 1. sing. Pret. *Ḳal* from *manū*. ⁵ *al-me*, 1. sing. Pret. *Ḳal* from

28. *u-nu-tu ħurāši kašpi abnu a-ḫar-tu mim šum-šu*
 29. *bušū makkūru la ni-ba ka-bit-tu biltu . . .*
 30. . . . *amēlu zammerē pl f zammerēti pl*
 31. *si-ḫir-ti um-ma-a-ni ma-la ba-šu-u*
 32. *mut-tab-bi-lu-ut ekallu-uš u-še-ša-am-ma*
 33. *šal-la-ti-iš am-nu i-na e-muḫ iku Aššur bēli-ia*
 34. 75 *alāni pl -šu dan-nu-ti bīt durāni pl(ni) ša*
mātu Kal-di
 35. *u 420 alāni pl (ni) ṣiḫrūti pl ša li-me-ti-šu-nu*
 36. *al-me ak-šud(ud) aš-lu-la šal-la-su-un*

28. Vessels of gold (and) silver, precious stones of every kind,
 29. Property and possessions without number, a heavy burden, . . . ,
 30. . . . , male and female musicians,
 31. The whole of his craftsmen, as many as there were,
 32. (and) the officers of his palace I brought out and
 33. As spoil I reckoned. In the might of Ašur, my lord,
 34. Seventy-five of his strong cities, fortresses of the land of Chaldaea,
 35. And four hundred and twenty small cities which were round about them,
 36. I besieged, I captured, (and) I carried off their spoil.

lamū. ⁶ *ak-šud*, see above, p. 172, note 2. ⁷ *aš-lu-la*, see above, p. 175, note 12. ⁸ *šal-la-su-un*, see above, p. 172, note 5.

Col. II.

55. *alu A-du-mu-u ali dan-nu-te mātu A-ri-bi*
 56. *ša m ilu Sin-aḫē pl -ērib šar mātu Aššur KI*
 57. [*abu*] *ba-nu-u-a ik-šu-du-ma*
 58. [.] *ilāni pl -šu*

Col. III.

1. *a-na mātu Aššur KI*
 2. [*u*]-*ra-a*
 3. *m Ha-za-ilu šar mātu A-ri-bi*
 4. *it-ti ta-mar-ti-šu ka-bit-te*
 5. *a-na Ninā KI ali bi-lu-ti-ia*
 6. *il-lik-am-ma u-na-aš-ši-ik šēpē II-ia*
 7. *aš-šu na-dan ilāni pl -šu u-sal-la-a-ni-ma*

Col. II.

55. Adumu, the fortified city of the land of Aribi,
 56. Which Sennacherib, king of Assyria,
 57. My father who begat me, conquered and
 58. [.] its gods

Col. III.

1. Unto the land of Assyria
 2. Had brought, —
 3. Hazael, king of the land of Aribi,
 4. Together with his heavy tribute
 5. Unto Nineveh, the city of my dominion,
 6. Came and kissed my feet.
 7. That I should give back his gods he besought
 me and

from *arū*. ⁴ *il-lik-am-ma*, 3. m. sing. Pret. *Ḳal* from *alāku*, with the copula *ma*. ⁵ *u-na-aš-ši-ik*, 3. m. sing. Pret. Piel from *našāku*. ⁶ *na-dan*, Inf. *Ḳal* from *nadānu*. ⁷ *u-sal-la-a-ni*, 3. m. sing. Pret. Piel from [*salū*], with 1. sing. Pron. suffix.










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




¹ *ar-šî-šu*, 1. sing. Pret. *Ḳal* from *rašû*, with 3. m. sing. Pron. suffix. ² *an-ḥu-su-nu*, i. e. *anḥût-šunu*. ³ *ud-diš*, 1. sing. Pret. Piel from *edēšu*. ⁴ *u-ša-aš-tir*, 1. sing. Pret. Shafel from *ša-tāru*. ⁵ *u-tir*, 1. sing. Pret. Piel from *tāru*. ⁶ *ad-din-šu*, 1.






8. *ri-e-mu ar-ši-šu-ma*
9. *ilāni pl ša-tu-nu an-ḥu-su-nu ud-diš-ma*
10. *da-na-an ilu Aššur bēli-ia*
11. *u ši-tir šumi-ia eli-šu-nu u-ša-aš-tir-ma*
12. *u-tir-ma ad-din-šu*
13. *f Ta-bu-u-a tar-bit ekalli-ia*
14. *a-na šarru-u-ti eli-šu-nu aš-kun-ma*
15. *it-ti ilāni pl ša a-na māti-ša u-tir-ši*
16. *65 imēru gammalē pl eli ma-da-at-te*
17. *abi-ia maḥ-ri-ti u-rad-di-ma*
18. *u-kin ši-ru-uš-šu*





8. I had mercy upon him;
9. The injuries to those gods I repaired and
10. The might of Ašur my lord
11. And the writing of my own name I caused to
be inscribed upon them and
12. I restored and I gave them unto him.
13. Tabūa, who had been reared in my palace,
14. I appointed to rule over them and
15. Together with her gods I restored her unto her
own land.
16. Sixty-five camels in addition to the tribute
17. Of my father, the former (tribute), I added and
18. I imposed upon him.





sing. Pret. *Ḳal* from *naḏānu*, with 3. m. sing. Pron. suffix.
⁷ *aš-kun*, see above, p. 178, note 5. ⁸ *u-tir*, see above, note 5;
-ši, 3. f. sing. Pron. suffix. ⁹ *u-rad-di*, 1. sing. Pret. Piel from
[radū]. ¹⁰ *u-kin*, 1. sing. Pret. Piel from *kānu*.










19.      
  

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






23.     ...








24.      
  








V. Prayer of Nebuchadnezzar II to Marduk upon his accession to the throne.

[*Cun. Inscr. West. Asia*, Vol. I, pl. 53, Col. I, l. 55—72.]

Col. I.

55.     
 

56.     
 

57.     
 

¹ *u-bil-šu*, 3. m. sing. Pret. *Ḳal* from *abālu*, with 3. m. sing. Pron. suffix; lit. "fate carried him away", i. e., "he died".

² *u-še-šib*, 1. sing. Pret. *Shafel* from *ašābu*. ³ *u-rad-di*, see above, p. 189, note 9. ⁴ *e-mid-su*, i. e. *ēmid-šu*, 1. sing. Pret. *Ḳal*

19. *ar-ka m Ḥa-za-ilu šim-tu u-bil-šu-ma*
 20. *m Ia'-lu-u māra-šu*
 21. *ina kussī-šu u-še-šib-ma*
 22. *10 ma-na ḥurāši . . .*
 23. *50 imēru gammadē pl*
 24. *eli ma-da-te abi-šu u-rad-di-ma e-mid-su*

19. Afterwards Hazael died and
 20. Ia'lū, his son,
 21. I set upon his throne and
 22. Ten manehs of gold . . .
 23. and fifty camels . . .
 24. In addition to his father's tribute I added and
 imposed upon him.
-

Col. I.

55. *ul-la-nu-ku belu mi-na-a ba-ši-ma*
 56. *a-na šarri ša ta-ra-am-mu-ma*
 57. *ta-na-am-bu-u zi-ki-ir-šu*

Col. I.

55. Without thee, O lord, what would happen
 56. Unto the king whom thou lovest and
 57. Whose name thou dost call?

from *emēdu*, with 3. m. sing. Pron. suffix. ⁵ *ul-la-nu-ku*, i. e. *ullānu-ka*; *ku* is a less common form of the 2. m. sing. Pron. suffix. ⁶ *ba-ši*, 3. m. sing. Perm. *Ḳal* from *bašū*. ⁷ *ta-ra-am-mu*, 2. m. sing. Pres. *Ḳal* from *rāmu*. ⁸ *ta-na-am-bu-u*, 2. m. sing. Pres. *Ḳal* from *nabū*.

58. 𐤀𐤓 𐤁𐤏 𐤁𐤏𐤓 𐤁𐤏 𐤀𐤓 𐤁𐤏
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 𐤁𐤏 𐤁𐤏 𐤁𐤏 𐤀𐤓⁹

¹ *tu-uš-te-eš-še-ir*, 2. m. sing. Pret. Ishtafal from [*ešēru*].

² *ta-pa-ḳid-su* (i. e. *ta-paḳid-šu*), 2. m. sing. Pres. Ḳal from *pa-ḳādu*, with 3. m. sing. Pron. suffix. ³ *ma-gi-ra*, Part. Ḳal from *magāru*. ⁴ *ga-ti-ka*, i. e. *ḳāti-ka*. ⁵ *ta-ba-na-an-ni*, 2. m. sing. Pres. Ḳal from *banū*, with 1. sing. Pron. suffix. ⁶ *ta-ki-pa-an-ni*, 2. m. sing. Pret. Ḳal from *ḳāpu*, with 1. sing. Pron. suffix. ⁷ *du-um-ku*, i. e. *dumḳu*. ⁸ *tu-uš-te-ib-bi-ru*, 2. m. sing.

58. *ša e-li-ka ʔa-a-bu*
 59. *tu-uš-te-eš-še-ir šu-um-šu*
 60. *ḥa-ra-na i-šir-tu ta-pa-ḫid-su*
 61. *a-na-ku ru-bu-u ma-gi-ra-ka*
 62. *bi-nu-ti ga-ti-ka*
 63. *at-ta ta-ba-na-an-ni-ma*
 64. *šar-ru-ti ki-iš-ša-at ni-ši*
 65. *ta-ki-pa-an-ni*
 66. *ki-ma du-um-ku-ka be-lu*
 67. *ša tu-uš-te-ib-bi-ru*
 68. *gi-mi-ir-šu-un*
 69. *be-lu-ut-ka šir-ti šu-ri²-im-am-ma*

58. As it appeareth good unto thee,
 59. Hast thou directed his name aright!
 60. A straight path dost thou grant unto him!
 61. I am the prince who obeyeth thee,
 62. The creation of thy hand.
 63. Thou art my creator,
 64. And the sovereignty over the hosts of men
 65. Hast thou entrusted unto me.
 66. According to thy mercy, O lord,
 67. Which thou hast extended over
 68. All of them,
 69. Incline unto compassion thine exalted power and

Pret. Ishtafal from *ebšru*. ² *šu-ri²-im-am-ma*, 2. m. sing. Imperative Piel-Shafel from *rāmu*, with the copula *ma*.

70. 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
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VI. The finding of the Foundation-stone of Narām-Sin by Nabonidus.

[*Cun. Inscr. West. Asia*, Vol. V, pl. 64, Col. II, l. 47—Col. III, l. 10.]
 Col. II.

47. 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
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¹ *šu-ub-ša-a*, 2. m. sing. Imperative Šafel from *bašū*. ² *šu-ur-ka-ma*, 2. m. sing. Imperative *Qal* from *šarāku*, with enclitic particle *ma*. ³ *bil-su*, i. e. *bil-šu*. ⁴ The meaning of the name is, "Nabū, protect the boundary!"; *uṣur*, 2. m. sing.

70. *pu-lu-uh-ti i-lu-ti-ka*
 71. *šu-ab-ša-a i-na libbi-ia*
 72. *šu-ur-ka-m-ma ša eli-ka ta-a-bu*

70. The fear of thy god-head
 71. Set within my heart.
 72. Grant (unto me) that which may seem good
 unto thee.

Col. II.

47. *a-na ilu Šamaš da-ai-nu ša šamē(e) u iršitim(tim)*
 48. *E-babbar-ra bīt-su ša ki-rib Sippar KI*
 49. *ša m ilu Nabū-kudurri-ušur šarru maḥ-ri i-pu-
 šu-ma*
 50. *te-me-en-šu la-bi-ri u-ba²-u la i-mu-ru*
 51. *bītu šu-a-tim i-pu-uš-ma i-na 45 šanāti pl*

Col. II.

47. For Šamaš, the judge of heaven and earth,
 48. E-babbara, his temple that is in Sippar,
 49. Which Nebuchadnezzar, a former king had
 built and
 50. Had sought for its ancient foundation-stone but
 had not found (it),
 51. That temple he had built, and in the course of
 forty-five years

Imperative from *našāru*. ⁵ *i-pu-šu*, 3. m. sing. Pret. Qal from *epēšu*. ⁶ *u-ba²-u*, 3. m. sing. Pret. Piel from [*bā'u*]. ⁷ *i-mu-ru*, 3. m. sing. Pret. Qal from *amāru*. ⁸ *i-pu-uš*, see above, note 5.

52. 𐤀𐤍 𐤀𐤍𐤍 𐤀𐤍 𐤍-𐤕𐤕 𐤀𐤍𐤕𐤕𐤕¹
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57. 𐤕𐤕𐤕𐤕𐤕𐤕𐤕𐤕𐤕𐤕𐤕¹¹ 𐤕𐤕𐤕-𐤕𐤕𐤕-𐤕𐤕
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¹ *i-ku-pu*, 3. m. sing. Pret. *Ḳal* from *ḳāpu*. ² *ak-ku-ud*, 1. sing. Pret. *Ḳal*. from *nakādu*. ³ *aš-ḥu-ul*, 1. sing. Pret. *Ḳal*. from *šaḥātu*. ⁴ *ar-še-e-ma*, 1. sing. Pret. *Ḳal* from *rašū*, with the copula *ma*. ⁵ *dul-lu-ḥu*, 3. m. sing. Perm. Piel from *dalāḥu*. ⁶ *u-še-ḥu-u*, 1. sing. Pret. Shafel from *ašū*. ⁷ *u-še-ši-bu*, 1. sing. Pret. Shafel from *ašābu*. ⁸ *ad-ki-e-ma*, 1. sing. Pret. *Ḳal* from

52. *ša bitu šu-a-tim i-ku-pu i-ga-ru-šu ak-ku-ud aš-
hu-ut*
 53. *na-kut-ti ar-še-e-ma dul-lu-ḥu pa-nu-u-a*
 54. *a-di ilu Šamaš ul-tu ki-ir-bi-šu u-še-ṣu-u*
 55. *u-še-ši-bu i-na bitī ša-nim-ma bitī šu-a-tim ad-
ki-e-ma*
 56. *te-me-en-šu la-bi-ri u-ba²-ma 18 ammati ga-ga-ri*
 57. *u-šap-pi-il-ma te-me-en-na^m Na-ram- ilu Sin mār^m
Šarru-ukin*
 58. *ša 3200 šanāti p^l ma-na-ma šarru a-lik maḥ-ri-
ia la i-mu-ru*

52. The wall of that temple had fallen in ruins. I
was anxious, I was afraid,
 53. I was distressed and my countenance was troubled.
 54. Whilst I brought Šamaš forth from the midst of it
 55. And caused him to dwell in another temple,
that temple I pulled down and
 56. I sought for its old foundation-stone and eighteen
ells of soil
 57. I dug down and the foundation-stone of Narām-
Sin, the son of Sargon,
 58. Which for three thousand two hundred years
no king who had gone before me had seen,

dakū, with the copula *ma*. ⁹ *u-ba²-ma*, 1. sing. Pret. Piel from [*bā'u*]. ¹⁰ *ga-ga-ri*, i. e. *kaḳḳari*. ¹¹ *u-šap-pi-il*, 1. sing. Pret. Piel from *šapālu*. ¹² The meaning of the name is "Darling of Sin (the Moon-god)". ¹³ The meaning of the name is "He hath established the king"; *ukin*, 3. m. sing. Pret. Piel from *kānu*. ¹⁴ *a-lik*, sing. Part. *Ḳal* from *alāku*. ¹⁵ *i-mu-ru*, see above, p. 195, note 7.

59. *ilu Šamaš bēlu rabū(u) E-babbar-ra bīt šu-bat
tu-ub libbi-šu*
 60. *u-kal-lim-an-ni ia-a-ši . . . ina arḫi šal-mu i-na
ūmi šēmī*
 61. *ša i-na bi-ri u-ad-du-ni ilu Šamaš u ilu Rammānu*
 62. *i-na kaspi ḫurāši abni ni-siḫ-ti šu-ku-ru-tu ḫi-
biš-ti iṣu kišti*
 63. *riḫḫē pl iṣu erini i-na ḫi-da-a-ti u ri-ša-a-ti*
 64. *e-li te-me-en-na m Na-ra-am-ilu Sin mār m Sarru-
ukin*
 65. *ubān la a-ši-e ubān la e-ri-bi u-kin lib-na-[at-su]*

59. Šamaš, the great lord of E-babbara, the temple
in which it delights his heart to dwell,
 60. Showed to me In a fitting month, upon a
favourable day,
 61. Which Šamaš and Rammān had appointed in a
vision,
 62. With silver and gold and precious stones of great
price, and products of the forest,
 63. And beams of cedar, with joy and gladness
 64. Upon the foundation-stone of Narām-Sin, the son
of Sargon,
 65. Neither an inch to the front nor an inch to the
back I laid its brick-work.

Piel from [*kalāmu*], with 1. sing. Pron. suffix. ³ *u-ad-du-ni*,
 3. m. plur. Pret. Piel from *adū*. ⁴ *a-ši-e*, Inf. Ḳal from *ašū*.
⁵ *e-ri-bi*, Inf. Ḳal from *erēbu*. ⁶ *u-kin*. 1. sing. Pret. Piel from
kānu. ⁷ *lib-na-at-su*, i. e. *libnāt-šu*.

- [illegible]

¹ *u-šat-ri-iš*, see above, p. 167, note 1. ² *u-ra-at-ti*, 1. sing. Pret. Piel from *ritū*. ³ *e-pu-uš*, 1. sing. Pret. Kal from *epēšu*.

Col. III.

1. [5000] *iṣu erini dan-nu-tu a-na ṣu-lu-li-šu u-ša-t-ri-iṣ*
2. [*iṣu dalāti*] *pl iṣu erini ṣi-ra-a-ti as-kup-pu u nu-ku-še-e*
3. [*i-na*] *bābāni pl-šu u-ra-at-ti*
4. [*E-babbar*]-*ra a-di E-i-lu-an-azag-ga zik-ḫur-ra-ti-šu*
5. [*e-eš-ši*]-*iš e-pu-uš-ma u-šak-lil ṣi-bi-ir-šu*
6. [*ga-tim ilu*] *Šamaš bēli-ia aṣ-bat-ma i-na ḫi-da-a-ti u ri-ša-a-ti*
7. [*šu-ba-at*] *tu-ub lib-bi ki-ir-ba-šu u-še-ši-ib*

Col. III.

1. Five thousand mighty cedars I spread for its roof,
2. High doors of cedar, and thresholds and pivots
3. Within its door-ways I set.
4. E-babbara together with E-ilu-an-azagga, its temple-tower,
5. Anew I built and I completed its design.
6. The hand of Šamaš my lord I took and with joy and gladness
7. I caused him to take up his habitation within the dwelling that delighteth his heart.

⁴ *u-šak-lil*, 1. sing. Pret. Šafel from [*ka-lālu*]. ⁵ *ṣi-bi-ir-šu*, i. e. *šipir-šu*. ⁶ *ga-tim*, i. e. *ka-tim*. ⁷ *aṣ-bat*, 1. sing. Pret. *ḫal* from *ṣabātu*. ⁸ *u-še-ši-ib* see above, p. 161, note 2.

8. [𐎠𐎵 𐎶𐎵𐎶𐎵 𐎶] 𐎶𐎵𐎵 𐎶 𐎶𐎵𐎶𐎵𐎵
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¹ *a-mu-ur*, 1. sing. Pret. 𐎶𐎵 from *amāru*. ² *u-nak-ki-ir*, 1. sing. Pret. Piel from *nakāru*. ³ *ap-šu-uš*, 1. sing. Pret. 𐎶𐎵 from *pašāšu*. ⁴ *ak-ki*, 1. sing. Pret. 𐎶𐎵 from *naḳū*. ⁵ *aš-*

8. [*ši-ti-ir šu*]-um ša m *Na-ra-am- ilu Sin mār m Šar-
ru-ukīn a-mu-ur-ma*
9. [*la u-nak-ki-ir šamni*] *ap-šu-uš immeru niḫē ak-ki*
10. *it-[ti mu-šar]-ri-e-a aš-ku-un-ma u-te-ir aš-ru-uš-šu*

8. The inscription of the name of Narām-Sin, the son of Sargon, I beheld and
9. I did not alter (it). I anointed it with oil, I made offerings,
10. Beside my own inscription I set it and I restored it to its place.

ku-un, 1. sing. Pret. *Ḳal* from *šakānu*. * *u-te-ir*, 1. sing. Pret. Piel from *tāru*.

.

^

GLOSSARY.

A

abu, plur. *abē*, "father".

abiktu, "defeat".

abālu, Pret. *ābil*, *ubla*, "to bring; to carry away; to press on to". Ifteal, "to rule", Part. *muttabbilu*, "officer, official".

biltu, "burden".

abnu, constr. st. *aban*, plur.

abnē "stone".

abātu, "to destroy". Nifal, Pret. *innabil*, "to fly".

agāgu, Pret. *igug*, "to be angry".

agurru, "brick-work".

adi, "up to, to, until; together with; whilst".

adū, "to fix, ordain". Piel, Pret. *uaddi*, "to fix, appoint".

aḥamiš, adv. "together, with one another"; *rīṣāt aḥamiš*, "one another's help".

aiu, plur. *ālāni*, "city".

alādu, Part. *ālidu*, "to beget".

aīṣu, "hostile, arrogant"; see *ašṣu*.

alāku, Pret. *illik*, 1 sing. *allik*, *alik*, Part. *āliku*, m. plur. *ālikāti*, "to go, to come, to march, to advance"; with accusative, "to attain to". Ifteal, Pret. *ittālak*, "to go, to walk".

allaku, "messenger".

ilkakāti (plur.), "ways, doings, acts".

alpu, plur. *alpē*, "ox"; in plur. "cattle".

ammatu, "ell".

amāru, Pret. *imur*, "to see, to behold, to find".

ana, prep. "to, for".

anḥūtu, "ruin, injury".

anāku, pers. pron. "I".

annū, f. plur. *annāli*, "this".

askuppu, **aškuppu**, "threshold".

asāmu, "to be adorned".

simtu, "ornament, splendour".

asītu, "pile".

[**apū**], "to shine forth". Shafel, Pret. *ušāpā*, "to make beautiful, to make glorious, to glorify".

aplu, constr. st. *apil*, "son";

apil apli, "grandson".

ašū, "to go out". Shafel, Pret.

ušēpi, *ušēpa*, *ušēpā*, "to cause to go forth, to bring out".

šātu, "eternity"; *ana šāli*, "for all time".

šitu, "going forth"; *šit šamši*, "sun-rise".

aķāru, "to be precious".

aķru, f. *aķartu*, "precious".

šūķuru, m. plur. *šūkurūti*, "precious, costly".

āru, *āru*, Pres. *āar*, i-*ru*, "to set out; to reach".

arū, Pret. *ārā*, "to bring, to carry off". Ifteal, Pret. *iltarri*, "to bring".

arba'u, f. *irbūti*, "four".

arḡu, "month".

[**arāku**], "to be behind".

arka, "afterwards".

arki, prep. "after".

ašābu, Pret. *āšib*, "to sit, to seat oneself, to settle oneself, to dwell". Shafel, Pret. *ušēšib*, "to cause to dwell, to settle, to set, to station".

šubtu, constr. st. *šubat*, "dwelling, abode".

ašṭu, *aṣṭu*, m. plur. *aṣṭūti*, "hostile, arrogant".

aškuppu, "threshold"; see *askuppu*.

ašru, const. st. *ašar*, "place".

aššu, "that, in order that".

aṭū, "to see". Piel, 3. plur. Pret. *uṭṭū*, "to choose".

uṭūtu, "choice, election".

atta, pers. pron. "thou".

E

ebēru, "to go over, to cross".

Ishtafal, Pret. *uštebir*, "to extend over (trans.)".

edēšu, "to be new". Piel, Pret.

uddiš, "to renew, to repair".

eššiš, adv. "anew".

eššūtu, "newness"; *ana eššūti*, "anew".

ediš, adv. "alone".

ezēbu, Pret. *ēzib*, "to leave, to desert". Shafel, Inf. *šūzubu*, "to save (life)".

eṣēru, Pret. *ēṣir*, "to save".

ekallu, plur. *ekallāti*, "palace".

ekēmu, Pret. *ēkim*, "to capture, to seize, to take from".

elū, Pret. *eli*, "to be high; to climb up".

eli, prep. "unto, against, concerning, over, beside, in addition to, more than".

ellu, f. *ellūu*, "bright, shining".

ema, "within".

emēdu, Pret. *ēmid*, "to stand; to impose upon".

emūku, "strenght, might"; plur. *emūke*, "might, forces".

ēnu, "stream, spring"; *rēš ēni*, "source (of a river)".

epēšu, Pret. *ēpuš*, *īpuš*, "to make, to build". Ifteal, Pret. *ieppuš*, "to make, to

epištu, *ipištu*, plur. *ipšeti*,
 "deed, matter".
erəbu, Pret. *erub*, "to enter,
 to go in"; *erəb* (Inf.) *Šamši*,
 "sun-set". Shafel, Pret. *ušerib*,
 "to cause to enter".

erəbu, Pret. *erib*, "to increase".
erinu, "cedar".

[*ešēru*], "to be straight". Ish-
 tafal, Pret. *ušlēšir*, "to direct
 aright, to direct (the way)".

išaru, f. *iširtu*, "straight".
eššiš, "anew"; see *edēšu*.
eššūtu, "newness"; see *edēšu*.
etəku, "to go, to traverse".
 Išteal, Pret. *etetiḳ*, "to march".
mētiḳu, "passage, passing".

I

iāši, *iāti*, pers. pron. "me".
igāru, "wall".
idu plur. *idē*, *idā*, "side".
idlu, "man, warrior".
izzu, f. *izzitu*, m. plur. *izzūti*,
 "terrible".

ilu, plur. *ilāni*, "god".
ilūtu, "godhead, divinity".
ilkakāti (plur.), "acts"; see
alāku.

immeru, "sheep".
ina, prep. "in, by, through".
inu, plur. *inē*, *inā*, "eye".
ipištu, "deed, matter"; see
epēšu.

iššuru, "bird".
iršitu, "earth".
išū, Pret. *iši*, "to have, to
 possess".

išdu, c. st. *išid*, "foundation".
išaru, "straight"; see [*ešēru*].
ištu, prep. "from"; conj. "since".
itti, prep. "with, beside".

U

u, copula, "and".
ubānu, "finger; inch".
udīnu, "vulture".
ul, negative particle, "not".
ullū, m. plur. *ullati*, "distant,
 of old".

ullānu, "distance, absence",
 employed as prep. "without,
 without the help of".

ultu, prep. "from".
ūmu, plur. *umē*, "day"; *ina*
umēšuma, "at that time".
ummānu, plur. *ummānāti*,
 "people, troops".
ummānu, plur. *ummānē*, "crafts-
 man".
unūtu, "furniture, vessels".
urnintu, "victory".

B

[*bā'u*], Piel, Pret. *uba'*, *uba'u*,
 "to seek".

ba'ultu, *ba'ltu*, plur. *ba'ulātu*,
ba'lāti, "realm, dominion".
bābu, plur. *bābāni*, "gate, door".
bibiltu, constr. st. *biblat*, "im-
 pulse, desire".

bēlu, Pret. *ibēl*, "to conquer".
bēlu, plur. *bēlē*, "lord".
bēlūtu, "lordship, domi-
 nion".

balāḥu, "life".

bitu, "burden"; see *abālu*.

banū, Pret. *banī*, Pres. *banī*,

"to create, to beget"; Part.

banū, "begetter".

binūtu, "creation, creature".

banū, "bright".

barū, "to see".

bīru, "sight, vision".

bīru, const. st. *bīrit*,
"midst"; *ina bīrit*, "between,
within".

tabritu, plur. *tabrātī*, "sight,
wonder, astonishment".

bašū, Pret. *ibī*, Perm. *bašī*,

"to be". Shafel, Imper. *šubā*,
"to cause to be, to set".

bušū, "property, possessions".

bītu, "house, temple"; *bīl dārāni*,
"fortress".

G

gabrū, "rival".

gabšū, "stout, mighty".

gammalu, plur. *gammalē*, "camel".

gimru, constr. st. *gimir*, "all,
the whole".

[*gāru*], Ifteal, Pret. *igdār*, "to
escape".

girru, plur. *girrē*, "road; expedition".

D

daianu, *dānu*, "judge".

dāku, Pret. *iduk*, "to slay".

dīktu, "a slain host, the slain".

tidūku, "battle"; *gābē ti-
dakti*, "fighting men".

dakū, Pret. *idki*, "to destroy,
to pull down".

dikū, Pret. *idki*, *idkā*, "to sum-
mon, to collect".

daiāḥu, "to disorder, to dis-
tress". Piel "to distress".

Perm. *dallāḥu*, "distressed".

daiālu, Pret. *idlu*, "to bow
before, to celebrate".

daltu, plur. *dalāti*, "door".

dāmu, plur. *dāmē*, "blood".

dumku, "mercy".

danānu, "to be strong". Piel,
Pret. *udannin*, "to streng-
then".

danānu, "might".

dannu, m. plur. *dannūti*,
"strong, powerful, fortified".

danniš, adv. "exceedingly".

dannatu, "stronghold".

dannūtu, "strenght"; *al
dannūti*, "fortified city".

dapinu, "strong, mighty".

dūru, plur. *dūrāni*, "wall,
fortress".

Z

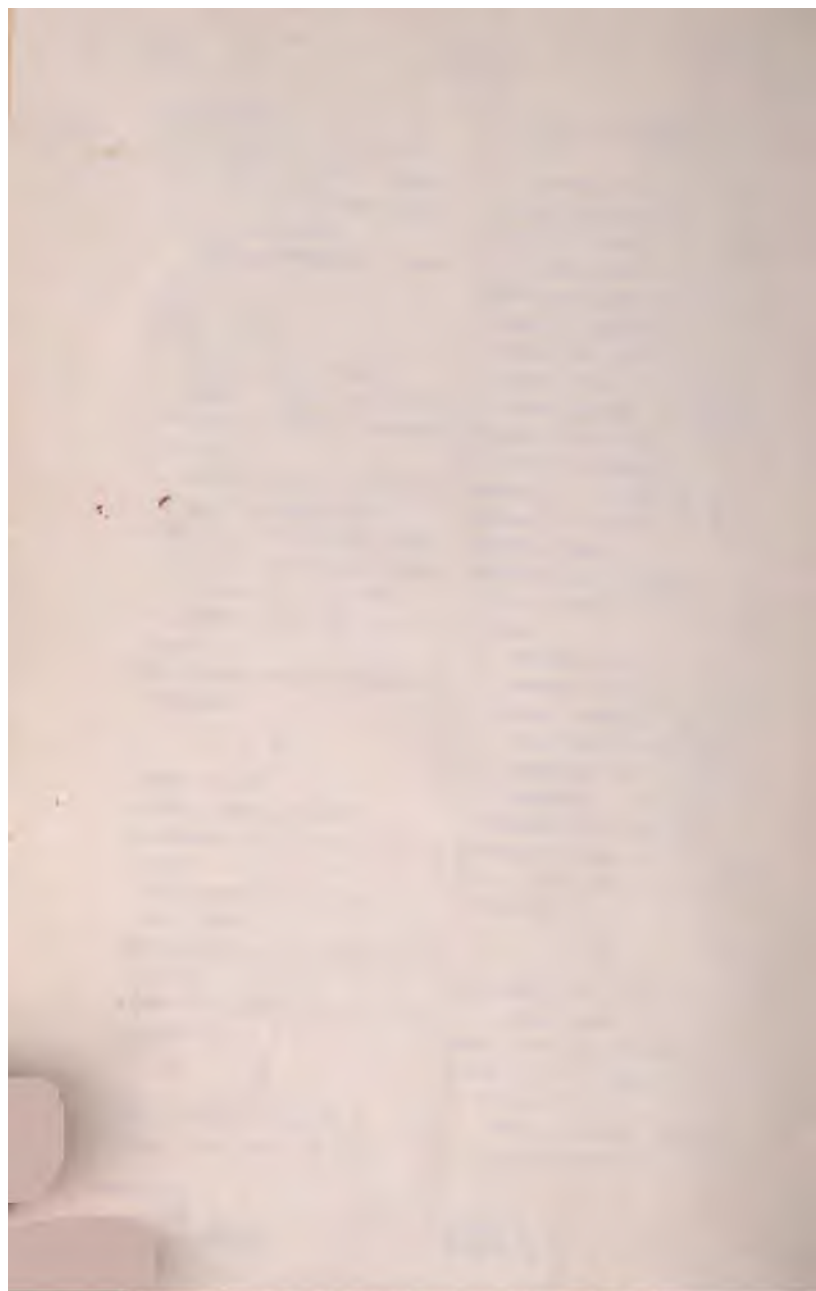
[*za'ānu*], Piel, Pret. *uza'in*,
to endow with".

zību, plur. *zibē*, "offering".

zakāru, Pret. *izkur*, "to call,
to name".

zikru, constr. st. *zikir*,
"name, mention".





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